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DOCTOR WHO

MAGAZINE

PLUS

Michael Troughton

The Time Meddler

Tales From the Fiction Factory

Cold comfort

Need to shoulder a Cryon? Consult the Sixth Doctor – inside!

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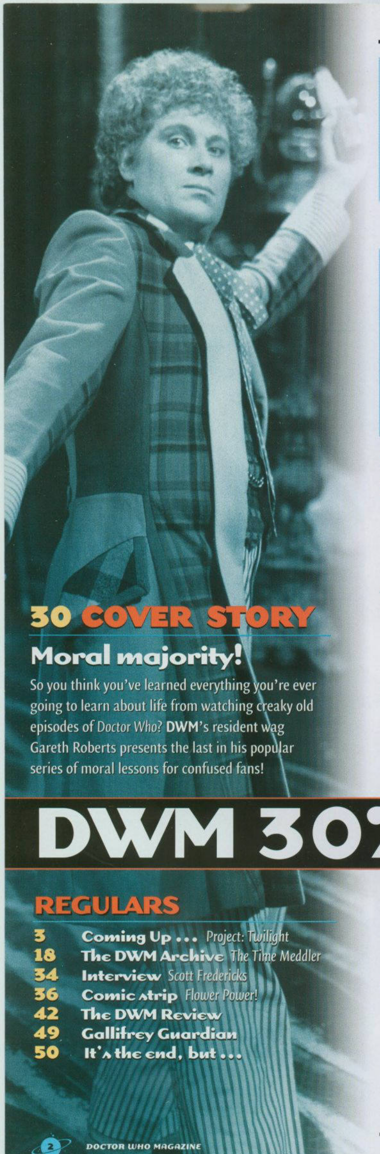

Editor's letter

WISHING (IF I HAD A PHOTOGRAPH OF YOU)

Frequently asked questions, number 6,347 (between 'Is *Doctor Who* coming back?' and 'Will *Neverland* contradict *The Ancestor Cell*'? – both answered 'If I say so,' with a Dr Evil giggle): 'Can we have more rare photos in **Doctor Who Magazine**?' This one, of course, echoes loudest in my mind in late summer, when Clayton, Peri and myself trudge to the back yard of Panini House and pluck this year's crop of 10 x 8s from the gnarled branches of our very own Rare Photo Tree. Black and white glossies of Madeleine Issigri laying like blown roses at our feet; colour trannies from *The Android Invasion* dangling on the bough, ready for the picking; contact sheets of Celation fluttering gently in the breeze ...

Facetiousness aside, we try our very best to ensure that as many never-before-published pictures appear in the pages of **DWM** as possible – and, after many hours spent trying the patience of the lovely people at the BBC Photo Library and elsewhere, we hope that some of the images unveiled in this and recent issues will be to your liking. Isn't the main pic on page 13 a thing of wonder?

You'll also have noticed the fantastic quality of the remastered Second Doctor telesnaps used elsewhere in *Michael Troughton's Memories* – all of which come courtesy of BBC Online, who've scanned the original sheets at an unfeasibly high resolution, meaning that John Cura's precious off-screen shots from missing stories can now be viewed in far greater detail than ever before. The guys at Online [that's *www.bbc.co.uk/doctorwho*] are putting up one whole episode's worth of snaps, with commentary by former **DWM** editor Marcus Hearn, on their site every Friday – go see!

In the meantime, if you've got any candid stills of Prof Zaroff dancing with a Macra outside the Detsen Monastery – you will get in touch, won't you? Alan

SPECIAL FEATURES

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Continuing the story of Virgin Publishing's *New Adventures*: the Seventh Doctor takes trips to Heaven, Sakkrat and the red planet Mars

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The son of the Second Doctor remembers 'the year of the monsters' – 1967, and Season Five

26 The fall and rise of the Dalek Empire

Dodge the Daleks! Your chance to take on the sleek space fleets of Skaro's meanest, as **DWM** charts the Golden Emperor's ever-expanding frontiers

30 COVER STORY

Moral majority!

So you think you've learned everything you're ever going to learn about life from watching creaky old episodes of *Doctor Who*? **DWM**'s resident wag Gareth Roberts presents the last in his popular series of moral lessons for confused fans!

DWM 307

'Dangling on the edge of oblivion!'

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Editor Alan Barnes
Assistant Editor Clayton Hickman
Design Peri Godbold

Production Mark Irvine
Managing Editor Alan O'Keefe
Managing Director Mike Riddell

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Coming Up ...

in August

BLOOD MONEY

Trapped in the seedy world of London's gangland, the Sixth Doctor and Evelyn face a killer with a taste for human flesh – and a sinister secret from the First World War ...

BLOOD STOCK

The Eighth Doctor infiltrates a mysterious project on the planet Ceres Alpha – where a batch of strange babies has recently been born. Babies with terrifying powers ...

BLOOD BROTHERS

Sarah Jane Smith searches out corruption in the Far East. She might expect to fall foul of Chinese Triad gangsters. She might not expect to fall foul of the Seventh Doctor ...

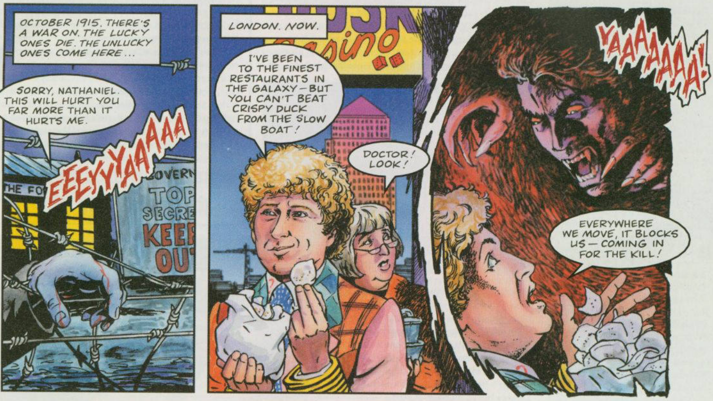

OCTOBER 1915. THERE'S A WAR ON. THE LUCKY ONES DIE. THE UNLUCKY ONES COME HERE ...
SORRY, NATHANIEL. THIS WILL HURT YOU FAR MORE THAN IT HURTS ME.
EEEYYYAAAAA
THE FO
GOVERN
TOP SECRE
KEEP OUT
LONDON. NOW.
casino
I'VE BEEN TO THE FINEST RESTAURANTS IN THE GALAXY – BUT YOU CAN'T BEAT CRISPY DUCK FROM THE SLOW BOAT!
DOCTOR! LOOK!
YAAAAAAA!
EVERYWHERE WE MOVE, IT BLOCKS US – COMING IN FOR THE KILL!

ILLUSTRATION BY LEE SULLIVAN

Project: Twilight

an audio drama by

Cavan Scott & Mark Wright

Released by Big Finish on 20 August
Featuring The Sixth Doctor and Evelyn
Enemies The undead – or the agent on their trail ...
Setting A secret military facility, 1915; and Bermondsey, south east London, the present day
You'll like this if you like ... *Ultraviolet*, *The Sweeney*, the dockland sequences in *Resurrection of the Daleks*, *The Long Good Friday* and other London lowlife movies
Listen out for the bit where a body explodes

The Doctor Colin Baker
Evelyn Smythe Maggie Stables
Amelia Holly De Jong
Reggie Mead Rob Dixon
Cassie Rosie Cavaliero
Nimrod Stephen Chance
Doctor Abberton Rupert Booth

Incidental music Jim Mortimore
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

The brutality of war often encourages horrific inventions. But what happens when the horrors of war won't die away afterwards? What happens when they're simply ... undead?

The Sixth Doctor returns to contemporary London in search of a particular delicacy he wants to share with Evelyn – but they're about to stumble into a blood feud, the roots of which stretch back almost a century. The Doctor instinctively helps a wounded man found outside The Dusk, a unique casino run by the vicious Reggie Mead and his business partner, Amelia. Equally instinctively, Evelyn becomes maternal towards Cassie, The Dusk's new barmaid. But what if the wounded man ceased to be a man long ago? What if someone the Doctor throws himself into helping is no friend of humanity? What if a vampire can detect the Doctor's metabolism, but he remains blind to theirs? And above all, what was the project created so long ago at the shadowy facility known as The Forge?

Project: Twilight is the first drama commission for the writing team of Cavan Scott and Mark Wright, who met two years ago through various editorial jobs for a major magazine publisher. Ironically, for a story that – as previously announced – is very much about vampires, it's in the blazing sunshine of a June weekend when **DWM** catches up with them during the recording. So how did they come to be writing together in the first place?

"We were both far too lazy to write anything on our own!" confesses Wright. "A mutual publishing friend introduced us, having noticed that we'd both talked about getting submissions to BBC Books, and never actually got around to developing an idea ..."

"Individually, we really were just rubbish at getting things finished," adds Scott.

"But I relocated to Bath about two years ago, and ended up working with Cav on a magazine, and it's kind of gone from there," says Wright. "It's almost like having a training partner – if you're having a down day with the story, somebody can take it from you and transform it."

Was *Twilight* the team's first project? "No, the first idea was for a BBC Book called *Fires of Darkness*, about Pompeii," says Wright, "with exactly the same opening as Big Finish's *Fires of Vulcan*! The first commission as a writing partnership was the short story *Christmas Spirit* for the Bernice Summerfield collection *The Dead Men Diaries*. Then Cav pitched the idea for *Project: Twilight* to co-producer Gary Russell, who said, 'Various people have pitched interesting vampire stories. I'm going to want do one within the next 18 months – why don't you develop yours?' So we did!"

What happens when the horrors of war won't die?

As Scott explains: "The original idea goes back beyond us ever meeting. Every year I go to Las Vegas for a week on business, and I remember sitting with my editor in a casino at 3am, saying, 'This place has no windows, no clocks – it's just constant dusk. Wouldn't this be a fantastic place for vampires?'"

"When Gary saw the setting was Vegas," continues Wright, "he said, 'Great – but can we set it in

Time-Path Indicator

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN *DOCTOR WHO*

AUGUST

Saturday 4
TV Doctor Who: City of Death by David Agnew [Fourth Doctor & Romana II] *UK Gold*

Sunday 5
TV Doctor Who: The Creature From the Pit by David Fisher [Fourth Doctor, Romana II & K9] *UK Gold*

Monday 6
Novel Doctor Who: Dark Progeny by Steve Emmerson [Eighth Doctor, Fitz & Anji] *BBC Books*
Novel Doctor Who: Bullet Time by David A McIntee [Seventh Doctor & Sarah] *BBC Books*
Audio drama Dalek Empire 2: The Human Factor by Nicholas Briggs *Big Finish* £9.99

DALEK EMPIRE
2: THE HUMAN FACTOR

Saturday 11
TV Doctor Who: Nightmare of Eden by Bob Baker [Fourth Doctor, Romana II & K9] *UK Gold*

Sunday 12
TV Doctor Who: The Horns of Nimon by Anthony Read [Fourth Doctor, Romana II & K9] *UK Gold*

Monday 13
DVD Doctor Who: The Movie by Matthew Jacobs [Eighth Doctor] *BBC Worldwide*

Wednesday 15
Audio drama Faction Paradox: The Eleven Day Empire by Lawrence Miles *BBV* £tbc

Saturday 18
TV Doctor Who: The Leisure Hive by David Fisher [Fourth Doctor, Romana II & K9] *UK Gold*

Sunday 19
TV Doctor Who: Meglos by John Flanagan and Andrew McCulloch [Fourth Doctor, Romana II & K9] *UK Gold*

Monday 20
Audio drama Doctor Who: Project: Twilight by Cavan Scott & Mark Wright [Sixth Doctor & Evelyn] *Big Finish*

Thursday 23
DWM 308 on sale

Saturday 25
TV Doctor Who: Full Circle by Andrew Smith [Fourth Doctor, Romana II, Adric & K9] *UK Gold*

Sunday 26
TV Doctor Who: State of Decay by Terrance Dicks [Fourth Doctor, Romana II, Adric & K9] *UK Gold*

SEPTEMBER

DOCTOR WHO
THE CITY OF THE DEAD
LLOYD ROSE

Monday 3
Video Doctor Who: Four to Doomsday by Terence Dudley [Fifth Doctor, Adric, Nyssa & Tegan] *BBC Video*
Novel Doctor Who: The City of the Dead by Lloyd Rose [Eighth Doctor, Fitz & Anji] *BBC Books*

Coming Up...

London?' We originally relocated it to Soho for Sylvester and Sophie, with Ace getting a job in the casino, and lots of different ideas ..."

"Right from the first scene, there were vampires – and the Doctor knew exactly what was going on: he was dishing out garlic sandwiches!" says Scott of the first draft. "Then, after we'd heard *The Marian Conspiracy*, Gary said, 'We need to do another Sixth Doctor and Evelyn story,' and we went, 'Yes please!'"

"Writing for Colin's Doctor is so much fun because he can be incredibly rude and arrogant, but also bemused by what events throw at him," thinks Scott.

"What the TV writers never seemed to bring out," according to Wright, "is the heart of gold beneath the pomposity – the soft, avuncular nature ..." Indeed, it's the Doctor's compassion which gets him into trouble here – an aspect particularly which appealed to Colin Baker. "It's a story where the Doctor, for the best motives in the world, gets it wrong – so there are psychological impacts for him," says the actor. "That's something one would expect to have seen more of in the decades of *Doctor Who*, given that he does go around righting wrongs – because one man's wrong righted is another man's problem started."

Colin Baker and Rob Dixon, as kingpin Reggie

So have the regulars enjoyed getting their teeth into a full-blooded horror tale? "In the context of *Doctor Who*, it's no more or less horrific than many of the other monsters," says Baker. "It's just that the horror genre in Britain is traditionally Dracula or Frankenstein, or permutations thereof, with the odd Mummy thrown in – all of which have appeared in *Doctor Who*. I mean, was *Pyramids of Mars* a horror genre story? I would argue not. It's just that vampires pre-exist in another literary culture."

Maggie Stables, returning as Evelyn, adds: "It's certainly my first-ever vampire story, and I enjoyed it much more than I thought I would. When I read it I was a bit taken aback – it is quite violent! – but it's been great fun ..."

"Yes, it's my first vampire story, too," confirms Baker. "I did do an unreleased horror film called *The Asylum* about two years ago – a psychological horror with knives and lunatics ... I was overwhelmed with joy at being hacked to pieces. I've always, *always* wanted to play that!"

"Since there have been vampires in *Doctor Who* before, there've been rumours that the Doctor would just be sitting back reminiscing about *State of Decay* in this story," concedes Scott. "We pretty much favour a new spin, but also wanted to face up to the Doctor having real prejudice against vampires. They're the bogeymen of his entire race ..."

Project: Twilight bears very little resemblance to either the story of Dracula, or current hit series *Buffy the Vampire Slayer*. "But things like [recent Channel 4 vampire drama] *Ultraviolet* have been a huge influence," volunteers Wright. "You could almost replace the Doctor and Evelyn with Jack Davenport and Susannah Harker's characters. We do have a strong gangster backdrop, and Gary commented that the scripts read like an episode of *The Sweeney*. Luckily we have this great cast bringing them alive."

"Their voices are what we heard when we were writing it," confirms Scott, "especially Rob Dixon ..." Dixon, best known as the taciturn Sgt Giffen in BBC2's critically acclaimed *The Cops*, describes his role: "Reggie Mead is running a night-club in South London called the Dusk, and there's some rather nasty goings-on in it. He's with a lady called Amelia, and they're very much a partnership. They have rather a dark past, which the Doctor and Evelyn happen upon. Reggie's been running this club for 30 years, and was very influenced by the Kray twins in the 1960s."

What happened at the shadowy facility, the Forge?

Writers Mark Wright and Cavan Scott surround their TARDIS team

Had the offer come out of the blue?

"Absolutely – I was doing some theatre where Gary Russell saw me playing a Cockney chappie. He suggested I might be alright for this part, and I was delighted to respond to it. I remember watching *Doctor Who* when I was a little boy, with William Hartnell, the very first one, so to be part of it is really fantastic – and my Mum will be really thrilled!" laughs Dixon.

"Doesn't it strike you as odd that a London casino makes its payments in blood money?" asks one character of the Doctor in *Project: Twilight*. "The vampire story has such a long literary tradition," muses Wright, "but I hope we've done something original in this ..." MARK WYMAN

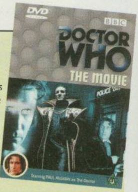
Win shoes!

New Year's Eve, 1999. Earth runs Out! Of! Time! Kershwoooosh! As the trailers would have it. Yes, the Time Lord's high-falutin', big budget, movie-length jaunt to the USA (well, Vancouver) makes its way to shiny DVD this month. Join Paul McGann and Daphne Ashbrook as they do battle with Eric Roberts' deliciously camp Master on the eve of a new Millennium, chat about shoes and, er, rewire things. Packed with some incredible extras, *Doctor Who: The Movie* is available to buy from 13 August, but you could win one of five copies we've been generously given by BBC Worldwide if you can answer the following question:

What is the Doctor reading at the beginning and end of the movie?

Is it: [a] *The Time Machine*; [b] Gary Russell's unputdownable novelisation of *Doctor Who and the TV Movie*; [c] *Prima*?

Answers on a postcard or stuck-down envelope marked SIT DOWN, HAVE A CUP OF TEA, AND TALK ABOUT THIS REASONABLY to the editorial address at the foot of page 2 by 22 August, please.



Dark Progeny

a novel by
Steve Emmerson

Published by BBC Books on 6 August
Featuring The Eighth Doctor, Fitz Kreiner and Anji Kapoor
Enemies Gaskill Tyran (head of WorldCorp) and the Dark Progeny – whoever they might be
Setting Earth colony Ceres Alpha, 2847 AD
You'll like this if you like ... *Colony in Space, The Midwich Cuckoos, Rosemary's Baby, The Omen*
Watch out for The Doctor being mistaken for someone else. Oh-oh ...

Ceres Alpha could be the solution to Earth's overcrowding – it's so like Earth, humans can already breathe the atmosphere. The pressure on WorldCorp to develop such new worlds can lead to cutting corners – and if the only casualty is a little academic scientific advancement, who cares? And so the machinery grinds away at the surface, taking little account of the possibility of someone else having arrived on the world before them in, say, a time-travelling Police Box. Fitz lost? Anji ill? Who knows what has happened to the TARDIS? It's not the best of days for the Doctor ...

Contributors to last year's **DWM** Awards poll will be pleased at the quick return to the Eighth Doctor range of Steve Emmerson, whose debut *Casualties of War* scored a highly creditable second position. Emmerson himself is pleased, admitting: "I wanted to do another quickly – to show I wasn't one of those people with just one book in me!

"With your first novel," he continues, "you prove yourself not only capable of writing, but competent in the attendant things like working to deadlines, taking on board editorial comments and so on. *Casualties of War* was written quickly and cleanly, and the BBC seemed to really like it, a vote of confidence borne out by the tremendous response it received. I wanted *Dark Progeny* to be very different, especially coming so soon afterward. So where *Casualties* was a leisurely stroll through the English countryside, *Progeny* is faster, packed with more stuff."

Of course, *Casualties* arrived during an arc about a companionless, amnesiac Doctor, whereas *Dark Progeny* is part of the subsequent 'year zero' relaunch. "*Casualties* was so centred on what the Doctor was going through. In *Progeny*, although the Doctor is still central, we're back to an old-fashioned *Doctor Who* set-up ..."

Although more traditional in approach, then, *Progeny* isn't without subtexts of its own. "Writing a book is a long, lonely slog," rues Emmerson. "I want my writing to keep me enthralled, or there's a danger that I simply won't get to the end of it! Discussing issues in the subtext is a neat way to keep myself entertained, although there's no way I want to sound preachy. The main thrust of *Progeny* is the ecological theme. I live on the edge of a green belt, but the property market is pressing very tightly against it. You get communal gardens rather than private places of solitude, and everybody can see directly into each others' houses. There's a desperate need for more space, and for a more balanced approach to the environment."

Perhaps more controversially, *Dark Progeny* alludes to terrible acts being perpetrated on children. These, surely, are difficult subjects to broach in *Doctor Who*? "Not as long as they're treated with honesty and respect," Emmerson believes. "Some aspects I had to be very careful with. They were part of the story from the beginning, so there was no way I could side-step them, but I tried to use suggestion. I hope I got it right. Time, and the readers, will tell ..."

DAVID DARLINGTON

Could Ceres Alpha solve Earth's overcrowding?

Bullet Time

a novel by
David A McIntee

Published by BBC Books on 6 August
Featuring The Seventh Doctor and Sarah Jane Smith
Enemies Chinese Triad gangsters, and maybe something more
Setting Hong Kong and other areas of South East Asia, in the late 1990s
You'll like this if you like ... *The Talons of ...* and *The Shadow of Weng-Chiang, Mission: Impossible 2, Harry Sullivan's War*, James Ellroy novels
Watch out for The James Bond stunt in the pre-credit sequence

Sarah Jane Smith is a good journalist – that's why she's so often in danger. Investigating Triad gangsters in Hong Kong is typical behaviour – and the possibility of alien involvement makes her even more suited to the assignment. Characteristically, she doesn't hold back, but seeks out the man in charge: why does such a quiet, seemingly insignificant Westerner hold so much sway over the locals? And how much of a coincidence is it that he owns a Police Box?

There's a very familiar name on the spine of this book. So why does David A McIntee keep returning to *Doctor Who*? Perhaps surprisingly, McIntee declares that it's because "I don't need to anymore. There used to be some pressure to churn out one after another to pay the bills, and now I can just do it for fun because I've got other stuff on the go." And after so many novels, does it get easier or harder to dream up yet more ideas? "I dunno about easier, but I think it gets better. Certainly I try to take note of previous failings – hopefully *Bullet Time* doesn't suffer from over-verbiage as much as its predecessors. And, of course, you learn what editors are likely to be looking for, and play to that."

So what sparks the McIntee imagination? "Well, I usually get inspired by documentaries or non-fiction, but for the most part, the inspiration for *Bullet Time* came from getting a set of James Ellroy books, and discovering that it was possible to do the sort of thing I love writing, but pared down. They revitalised my attitude to the way I wrote, and hopefully by extension to the prose itself. Also, I've been playing with the viewpoints and nature of the narrator, although I don't know how well that comes across – I'm worried that people will think the discontinuites and unreliable narration are errors and typos ..."

Coming so soon after *Asylum*, some might wonder about the advisability of juxtaposing an unfamiliar Doctor and companion – Sarah fits neatly into her accustomed journalistic role, but why pit her with/against the Seventh Doctor? "It's a story about, among other things, how people view the Doctor, and how they compare the Seventh to his predecessors. It really wouldn't work with any other Doctor – it's kind of my reaction to the whole 'Dark Doctor' thing." And of course, being a multinational story on (near) present-day Earth, UNIT has to be involved – though the slick, high-tech operation here bears little resemblance to the two-blokes-and-a-filing-cabinet set-up of, say, *Robot*. "UNIT's existence in the mythos makes them ideal for this kind of story," McIntee agrees, "but they did kind of need an upgrade."

Who is Sarah's mystery man in Hong Kong?

Bullet Time also sees the author return to a setting familiar to his readers – south east Asia. While McIntee pauses to note that using Hong Kong allows for "several layers of subtext about the Virgin and BBC novels – remember the other handover in spring 1997?", he also admits "I just love it as an exotic setting. The Orient has had relatively solid cultures for millennia, while Western civilisations rose and fell like yo-yos – and I think it's a bit under-represented.

"I've got another proposal in at the moment – also set in China, as it happens ..." DAVID DARLINGTON

BBC VIDEO
DOCTOR WHO
THE FIVE DOCTORS
SPECIAL EDITION
THE PETER DAVISON YEARS 1982-1984

Novel **Doctor Who: Psience Fiction** by Chris Boucher [Fourth Doctor & Leela] BBC Books

Audio drama **Professor Bernice Summerfield and the Skymines of Karthos** by David Bailey *Big Finish* £6.99

Tuesday 11

DVD **Doctor Who: The Five Doctors** [various] by Terrance Dicks BBC/*Warner Home Video* (USA/Canada) $24.99

BBC VIDEO
DOCTOR WHO
THE ROBOTS OF DEATH
THE TOM BAKER YEARS 1974-1981

DVD **Doctor Who: The Robots of Death** by Chris Boucher [Fourth Doctor & Leela] BBC/*Warner Home Video* (USA/Canada) $24.99

BBC VIDEO
DOCTOR WHO
SPEARHEAD FROM SPACE
THE JON PERTWEE YEARS 1970-1974

DVD **Doctor Who: Spearhead from Space** by Robert Holmes [Third Doctor & Liz] BBC/*Warner Home Video* (USA/Canada) $24.99

Video **Doctor Who: The Sun Makers** by Robert Holmes [Fourth Doctor, Leela and K9] BBC (Australia/NZ) $tbc

Monday 17

Audio drama **Doctor Who: The Eye of the Scorpion** by Iain McLaughlin [Fifth Doctor & Peri] *Big Finish*

Video boxed set **Doctor Who: The Davros Collection** [various: comprises *Genesis of the Daleks, Destiny of the Daleks, Resurrection of the Daleks, Revelation of the Daleks & Remembrance of the Daleks*] BBC *Video/WH Smiths Limited Edition* £34.99

Thursday 20

DWM 309 on sale

OCTOBER

Monday 1

DVD **Doctor Who: Vengeance on Varos** by Philip Martin [Sixth Doctor & Peri] BBC *Worldwide*

Novel **Doctor Who: Grimm Reality** by Simon Bucher-Jones & Kelly Hale [Eighth Doctor, Fitz & Anji] BBC Books

Novel **Doctor Who: Dying in the Sun** by Jon de Burgh Miller [Second Doctor, Ben and Polly] BBC Books

Soundtrack **Doctor Who: The Daleks' Master Plan** by Terry Nation & Dennis Spooner [First Doctor, Steven, Katarina & Sara] BBC *Radio Collection* £tbc

Monday 15

Audio drama **Dalek Empire 3: "Death to the Daleks!"** by Nicholas Briggs *Big Finish* £9.99

Thursday 18

DWM 310 on sale

Book **Doctor Who: The Scripts Volume One – Season 12** Edited by Justin Richards, Barnaby Harsent & Andrew Pixley BBC Books £15.99

Monday 22

Audio drama **Doctor Who: Colditz** by Steve Lyons [Seventh Doctor & Ace] *Big Finish*

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]

THE NEW 10 years ADVENTURES

Tales From the Fiction Factory

CHAPTER TWO

Going underground

IN WHICH THE DOCTOR LOSES ONE FRIEND, GAINS ANOTHER – AND GOES DOWN THE TUBES. DAVID J HOWE CONTINUES THE BEHIND-THE-PAGES SAGA OF THE *NEW ADVENTURES* NOVELS ...

With the publication of the first of Virgin Publishing's *New Adventures* in June 1991, the company realised it had something very special. Editor Peter Darvill-Evans had always argued that there would be a market for original *Doctor Who* fiction; this was proved to his superiors when the first title, *Timewyrm: Genesys*, enjoyed excellent sales (the first printing of 20,000 copies sold out before publication, and a reprint of 5,000 copies had nearly sold out by 11 July).

All four titles in the initial tranche of books received positive reviews. "On finishing *Genesys* I felt that there would be problems maintaining such high quality," wrote Richard Houldsworth in *TV Zone* about Terrance Dicks' *Timewyrm: Exodus*. "*Exodus* extinguishes such fears; instead it improves upon the first book, and expands our knowledge of the two leading characters ... *Exodus* is really one of *Doctor Who*'s finest adventures." *DWB*'s Keith Topping agreed: "Happily Terrance is familiar enough with how to tell a rattlingly good old-fashioned action story." Nigel Robinson's *Timewyrm: Apocalypse* was also praised by Houldsworth: 'A good, traditional *Who* tale, featuring a subjugated population, monsters, mutants and the end of the Universe ... What really sets *Apocalypse* apart if the outstanding dialogue, much of it given to the Doctor ... It doesn't quite reach the excellence of *Exodus*, and hardly matches Virgin's hype of being 'too broad and too deep for the small screen'. It is good, standard *Doctor Who* and there's nothing much wrong with that."

Strangely, Paul Cornell's *Timewyrm: Revelation*, mooted as a pivotal point in *Doctor Who* publishing and widely regarded as one of the best in the range, was not well-reviewed at the time. Richard Houldsworth felt it to be "a bizarre tale from Paul Cornell, a *Who* fan turned writer, who has taken the plunge and written the novel for the adult audience the publisher intended ... *Revelation* is another *Warriors' Gate* with elements of Clive Barker and Stephen King thrown in for good measure." Peter Linford, writing in *DWB*, took a different stance: "*Revelation* is a difficult book. I don't know what the average readership age for the *Doctor Who* range is, but assuming it to be around 16 or 17 then I have reservations about their making any sense of this book at all. If most of its deeper concerns and themes are lost on them then there will not be much left. But perhaps I do them a disservice. We shall see." This comment is especially ironic given that fans had long campaigned for less literal 'script-to-book' Target novelisations, and more which diverged from the source material. Perhaps the key lies in Houldsworth's comment that Cornell was "a *Who* fan turned writer" – something to be avoided or hidden perhaps, or something which made it difficult for certain, non-published fans to accept and embrace. Regardless of its reception, Virgin felt it was a strong enough book to enter it for the prestigious Arthur C Clarke Award. It did not, however, make the judging panel's shortlist.

Publishing has a long 'lead time', and Darvill-Evans was thinking about subsequent books even before the first had hit the stands; he therefore continued under the assumption that the books needed to feature a running theme. "As with the *Timewyrm* series, and as we hadn't actually sold any copies at this point, I was still thinking along the lines of needing to draw readers along, to get them to buy the next one in the series. There was a comment at the time that we should have numbered the books – but if you number them, the implication is that you need to start reading with Number One. I wanted to allow people to start reading at any point, and also to get them to read the next book as well."

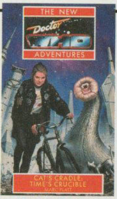
On 11 December, Darvill-Evans wrote to three authors who had submitted ideas, and formally told them that they were to be commissioned to write novels in the *New Adventures* series. They were Marc Platt, writer of the TV story *Ghost Light*, Andrew Cartmel, script editor throughout the TV series' last three years, and newcomer Andrew Hunt. Only one of the three proposals had a working title – Platt's *Cat's Cradle*. He encouraged the authors to work as a team, and suggested they swap addresses and telephone numbers as well as meeting to discuss the three-book series, which he wanted to bear the overall title *Cat's Cradle*. Darvill-Evans apologised to Platt, saying: "You've come up with a title that's just too good to ignore. It's mysterious, memorable, conveniently brief, and rolls off the tongue – perfect." Darvill-Evans went on to outline the background for the series: a quest for TARDIS components in which the TARDIS is the one doing the searching, so that the Doctor does not know where he will arrive each time. Platt's novel would introduce a silver-coloured cat which turns out to be a manifestation of the TARDIS' Banshee Circuits – but at this early stage, Darvill-Evans had no idea how the arc would be resolved. "It's going to have to have something to do with the cat, isn't it?" he wrote. "Maybe it disappears at last, having served its purpose (keeping the Doctor on the right track for TARDIS spare parts), and when Ace seems peeved, the Doctor says mysteriously that the cat's gone to a good home." By 28 February 1991, Platt's book had the working title *Old Haunts*; Cartmel's was *Escape*.

Darvill-Evans is clear as to the sort of covers he wanted to use for the books. "I knew I wanted to use narrative images, as that is the sort of image you generally find on science fiction paperbacks," he explained. "I wanted to draw a distinction between these original novels and the Target paperbacks, which featured collages of images, and I wanted them to look like ordinary science fiction novels. This unfortunately counted out Alister Pearson who, while expert at designing collages and geometric images for the novelisation covers, could not manage the narrative approach I wanted. He was far more suited to the [later] *Missing Adventures* range and, indeed, we used his work extensively on that.

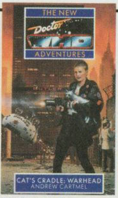
"I used Andrew Skilleter for the first four books

Those New Adventures covers in full!

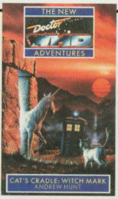
Trying to collect the set from secondhand stores? Month by month, this handy visual guide will help bring the entire Virgin range to life! All first British editions are shown, plus the month they were first published, original price, (w)riter and (a)rtist. This issue: February 1992 to September 1993.



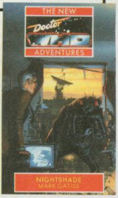
Cat's Cradle: Time's Crucible
02/92 £3.50
w Marc Platt
a Peter Elson



Cat's Cradle: Warhead
04/92 £3.50
w Andrew Cartmel
a Peter Elson



Cat's Cradle: Witch Mark
06/92 £3.99
w Andrew Hunt
a Peter Elson



Nightshade
08/92 £3.99
w Mark Gatiss
a Peter Elson

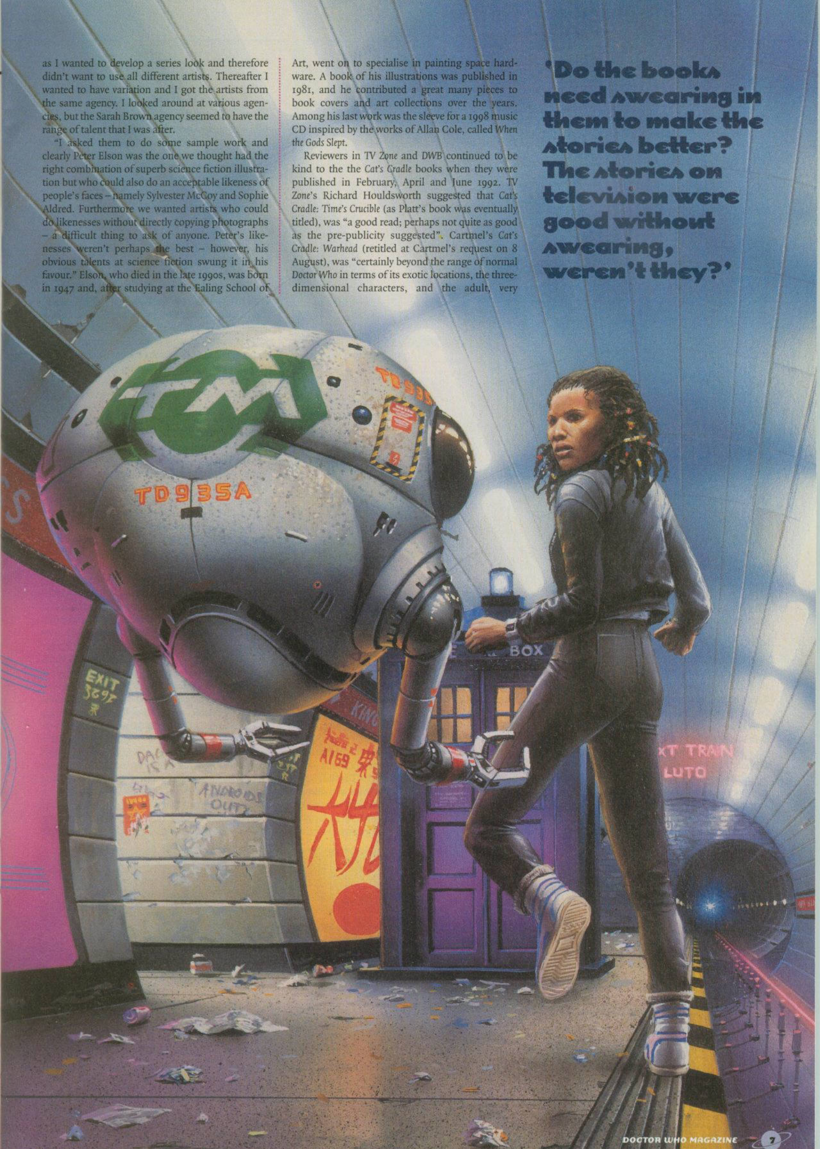
FACING PAGE: *THE NEW DOCTOR WHO ADVENTURES: TRANSIT* – JACKET BY PETER ELSON

as I wanted to develop a series look and therefore didn't want to use all different artists. Thereafter I wanted to have variation and I got the artists from the same agency. I looked around at various agencies, but the Sarah Brown agency seemed to have the range of talent that I was after.

"I asked them to do some sample work and clearly Peter Elson was the one we thought had the right combination of superb science fiction illustration but who could also do an acceptable likeness of people's faces – namely Sylvester McCoy and Sophie Aldred. Furthermore we wanted artists who could do likenesses without directly copying photographs – a difficult thing to ask of anyone. Peter's likenesses weren't perhaps the best – however, his obvious talents at science fiction swung it in his favour." Elson, who died in the late 1990s, was born in 1947 and, after studying at the Ealing School of Art, went on to specialise in painting space hardware. A book of his illustrations was published in 1981, and he contributed a great many pieces to book covers and art collections over the years. Among his last work was the sleeve for a 1998 music CD inspired by the works of Allan Cole, called *When the Gods Slept*.

Reviewers in TV *Zone* and *DWB* continued to be kind to the the *Cat's Cradle* books when they were published in February, April and June 1992. TV *Zone*'s Richard Houldsworth suggested that *Cat's Cradle: Time's Crucible* (as Platt's book was eventually titled), was "a good read; perhaps not quite as good as the pre-publicity suggested". Cartmel's *Cat's Cradle: Warhead* (retitled at Cartmel's request on 8 August), was "certainly beyond the range of normal *Doctor Who* in terms of its exotic locations, the three-dimensional characters, and the adult, very

'Do the books need swearing in them to make the stories better? The stories on television were good without swearing, weren't they?'



depressing themes it encompasses". Andrew Hunt's *Cat's Cradle: Witch Mark* received the poorest review of the three: "The book combines the *Doctor Who* we know with the style of Tolkien and CS Lewis. *Witch Mark* is Andrew Hunt's first professional work, and sadly it shows. Characterisation is thin on the ground ... and there is also a painful amount of continuity, seemingly dredged from every era of the programme."

Anthony Brown, writing in *DWB*, was impressed by Platt's work: "*Time's Crucible* will probably be remembered as the book which explained how the Doctor could be a contemporary of Rassilon – or at least as the book which provided enough clues for the answer to become obvious ... Those who've enjoyed the uncertainty of the last few years shouldn't be worried though, as *Time's Crucible* leaves a lot of questions still to be answered ... Hold on – the McCoy era explained? A subplot that describes the rise of Rassilon? A main plot in the tradition of *Warriors' Gate*? ... *Time's Crucible* is superb! Just get your thinking caps on before starting it ..."

Brown also enjoyed *Warhead*, but not as *Doctor Who*: "Andrew Cartmel has got a bright future as an author of science fiction thrillers ahead of him, but it also demonstrates once and for all, that he doesn't understand *Doctor Who*." He found much to like about *Witch mark*: "Under its fantastic trimming, *Witch mark* is a very traditional *Doctor Who* story, done with some style, in a way which fully exploits the freedoms the *New Adventures* have brought. It's rather reminiscent of *Apocalypse* in some ways, though undoubtedly superior and, despite a few loose ends, I imagine that it'll be the most widely popular of the *Cat's Cradle* books."

'Losing Ace was the only big, dramatic gesture I could make'

Cat's Cradle marked the end of Darvill-Evans' desire to market each book as part of an 'arc'. This was mainly because the first few books in the range had been published by the time he started to think about titles post-*Cat's Cradle* – and sales, combined with feedback from Virgin's sales teams, as well as response from fans, indicated that a themed title made little difference. "The crucial element was that there was no difference in sales terms between first four titles," explained Darvill-Evans. "We didn't need to entice people to read the books. They were buying them as they came out. In addition, some of the authors were commenting that it was too constricting to theme the titles, and also the fans were saying that they didn't care about the theming ... It's also difficult editorially, and so we dropped the idea after *Cat's Cradle*."

As usual, Darvill-Evans put together a fairly detailed document describing what he was trying to do with the range post-*Cat's Cradle*, and although there would be no visible indication on the books, he referred to the next six or so titles as 'The Future History Cycle', indicating that all the books would be linked simply by their being located in time at various points in Earth's history. However, Darvill-Evans also developed a rough background for the authors to work around, which involved the TARDIS having been infiltrated by a speck of intelligence some time in *Witch Mark*. The intelligence is absorbed into the fabric of the TARDIS, and starts to cause random and unpredictable changes in the Doctor's ship. Ace is convinced that the Doctor knows something that he's keeping from her, or pretending he cannot see the phenomena. What is really happening is that both the Doctor and the TARDIS have been infected and the Doctor must feign ignorance and keep Ace in the dark until he can work out how to remove the intelligence. He intends that Ace become distant from him as he needs her safely out of trouble and of the TARDIS so he can reconfigure the ship's interior and shut off areas of his mind. Ace therefore needs to stop travelling with the Doctor for a time, rejoining later on when she will have matured and grown away from his presence. With Ace gone, Darvill-Evans was keen that other companion characters be introduced.

On her way to an unhappy exit in *Love and War*

By October 1991, Darvill-Evans had decided that the first of the new companions would be Professor Bernice Summerfield in Paul Cornell's second novel *Love and War*. In addition, other potential companion characters would be introduced, to be left scattered for the Doctor to maybe meet them again later on – the main one being Kadiatu Lethbridge-Stewart, a descendant of the Brigadier introduced by TV writer Ben Aaronovitch in *Transit*. "It became clear that while the Doctor needed to be present in (almost) *every* story," explains Darvill-Evans, "that to limit yourself to one companion – Ace – was too restrictive. I was loath to use older *Doctor Who* companions because I wanted to look forward and not back – and also, even by this time, I wanted to build new characters which could sustain the series should the *Doctor Who* element be removed. I also wanted to do something serious and noteworthy in the range and the obvious thing was to lose Ace, but to do that I needed substitutes. Losing Ace was the only big, dramatic, gesture I could make.

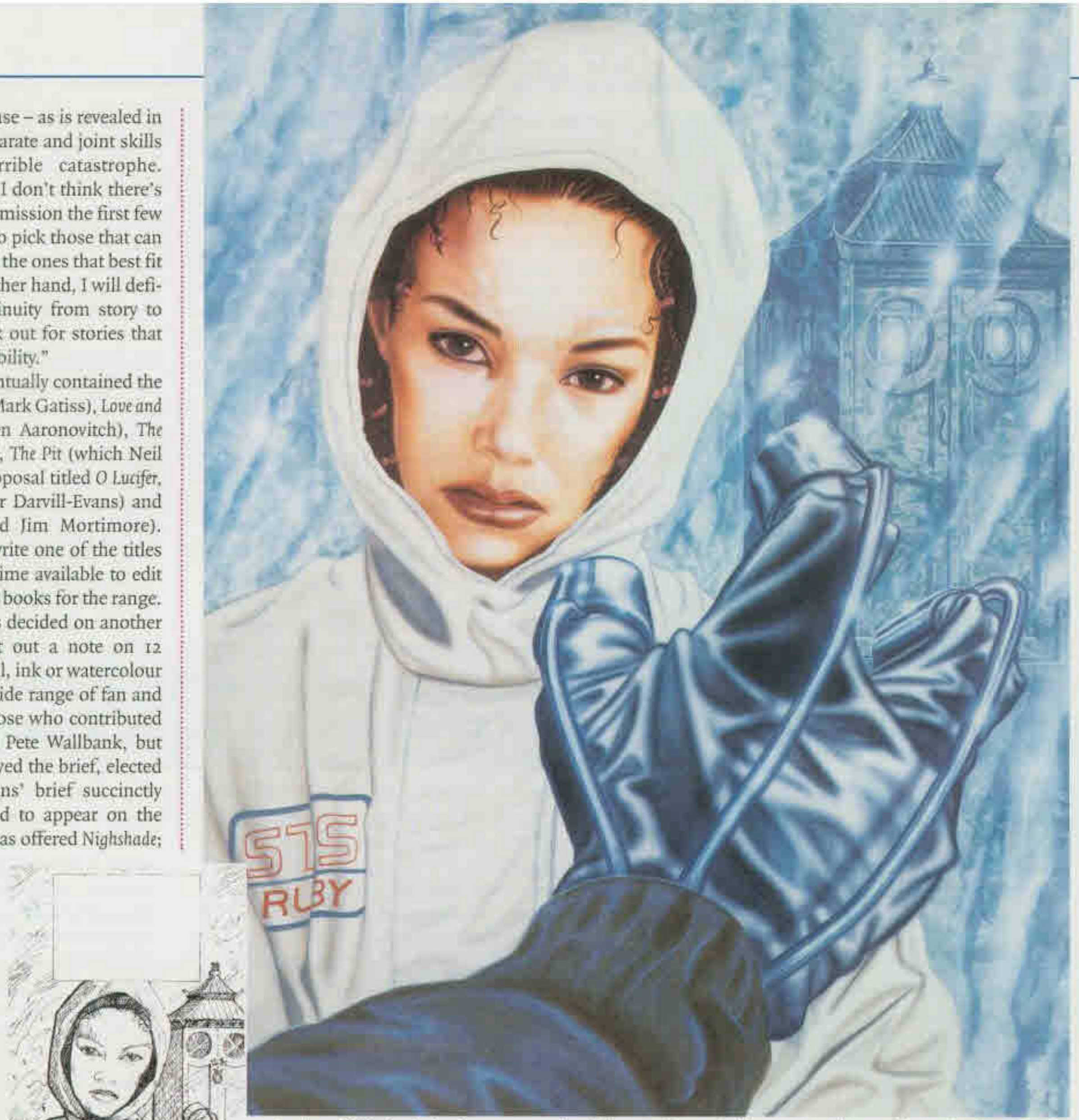
"It is worth pointing out that there was a lot of input from the authors, as well as from within Virgin, as to which direction to go. The authors were very influential in choosing the way the books took. There was a contingent who wanted me to get rid of Ace altogether, but I didn't want to do that. I did, however, feel that we could rest Ace and bring her back as an older and wiser version – which I eventually did in my own contribution to the series, *Deceit*."

Darvill-Evans' plans were somewhat thrown into turmoil when, with sales looking increasingly healthy, Virgin decided that the books could be published every month rather than every other month. As he explained in May 1992 in a note to all past and potential contributors to the range: "From February 1993 we will double the publication rate: from one every two months to one a month. This is undeniably good news, but it does have one drawback: I had thought that the next book I had to commission would be for publication in October 1993, but now I need to find more books and much more quickly. There isn't much time to organise the books for the Summer of 1993."

Also in this document, Darvill-Evans admitted that the pressures of deadlines meant that after the loose 'Future History Cycle' he would no longer be able to invest time into developing detailed story arcs: "Increasingly each *New Adventure* stands alone," he wrote, "I had thought that the next few novels would be strung together with a theme: the idea that some external agency was pulling the TARDIS to locations where the Doctor could meet and collect a band of recent companions (Ace is already on board, and he could pick up Kadiatu in one story, the couple from *Warhead* in the next) because – as is revealed in yet another story – all their separate and joint skills are needed to avert a terrible catastrophe. Something like that. However, I don't think there's going to be time. I need to commission the first few books very soon, and I'll have to pick those that can be delivered earliest rather than the ones that best fit a complicated theme. On the other hand, I will definitely continue to create continuity from story to story, and I will be on the look out for stories that suggest a larger thematic possibility."

The Future History cycle eventually contained the following titles: *Nightshade* (by Mark Gatiss), *Love and War* (Paul Cornell), *Transit* (Ben Aaronovitch), *The Highest Science* (Gareth Roberts), *The Pit* (which Neil Penswick developed from a proposal titled *O Lucifer, Son of the Morning*), *Deceit* (Peter Darvill-Evans) and *Lucifer Rising* (Andy Lane and Jim Mortimore). Darvill-Evans had decided to write one of the titles himself, further reducing the time available to edit and select the most appropriate books for the range.

For the covers, Darvill-Evans decided on another change of approach and sent out a note on 12 December 1991 requested pencil, ink or watercolour roughs for *Nightshade* from a wide range of fan and professional artists. Among those who contributed ideas were Colin Howard and Pete Wallbank, but Alister Pearson, who also received the brief, elected not to contribute. Darvill-Evans' brief succinctly described the scene he wanted to appear on the cover. Ultimately, Peter Elson was offered *Nighshade*; now the semi-permanent artist for the range, Elson also completed covers for *Transit*, *The Highest Science* and *The Pit*. Comic artist Lee Sullivan, who had worked extensively for **Doctor Who Magazine**, provided the cover for *Love and War*. Luis Rey, a Spanish-Mexican artist who today specialises in anatomical reconstructions of dinosaurs (he designed colour patterns for some of the model dinosaurs in the BBC's *Walking with Dinosaurs* series), was chosen to paint the cover to *Deceit*, and Jim Mortimore provided the cover for his own co-authored novel *Lucifer Rising*, the first time that a *Doctor Who* book had featured a cover by its author.



Andrew Skilleter's *Iceberg* cover, plus his pencil rough ("more puzzlement" required on face)

Ben Aaronovitch's *Transit* (originally titled *Stunnel*) became notorious for its use of swear words, and received harsh criticisms in the letters pages of **DWM**: Nick Walters felt that it was "a cheapening and lessening of all that makes *Doctor Who* unique"; Ian Scales wondered if "the insertion of swear words, violence and sex is some attempt to make the stories more 'adult' ... the words 'childish' and 'puerile' spring to mind"; and 12 year-old Louise Ward asked, "Do they need swearing in them to make the stories better? The stories on television were good without swearing, weren't they?" In addition, one Graham Cox sent letters of complaint to Virgin, to the BBC and to the BBC's Director General in a one-man campaign against the book.

In response to the small deluge of criticism generated by *Transit*, Darvill-Evans took the unprecedented step of writing an open letter to readers in issue 200 of **DWM**, in which he talked about the range and his decision to publish *Transit*: "I don't believe *Transit* needs to be defended," he wrote. "Some – perhaps many – people may not like it, but I, and some other people who don't review books for *Doctor Who* fanzines, think it's terrific. Because Ben Aaronovitch was heart-stoppingly late delivering his manuscript, I didn't read the whole book in the right order until it was printed and bound. Once I'd started it, I couldn't put it down ... However much as some people may like it and others loath it, it is no more typical of the *New Adventures* than *Time's Crucible* or *Nightshade* or *Love and War* or *Exodus* – each of which is the favourite of one group or another. And I'm very glad that there is no such thing as a typical *New Adventure*."

As before, reviewers were, with one or two exceptions, broadly in favour of the titles. Gary Russell, reviewing regularly in **DWM**, tended to speak for the majority: *Nightshade* had "an incredible atmosphere that just reeks with that essential *Who*-ishness"; *Love and War* was "probably the most mature and intelligent of the run so far"; *Transit* was "the most puerile, non-*Doctor Who* book it has ever been my misfortune to read"; Gareth Roberts' *The Highest Science* was "nothing short of marvellous ... full of drama, humour, intelligent and concise writing and a total understanding of what makes *Doctor Who* both unique and highly successful"; *The Pit* had "Nice words, shame about the tale they tell"; and *Deceit* was "coherent, entertaining, pleasantly easy to follow". As for *Lucifer Rising*: "Those exasperated by some *New Adventures* novels will be overjoyed to know that in this book the Doctor is the lead character – indeed the whole book revolves around him as he moves in Holmesian manner around the base where a murder has

THE NEW Doctor Who ADVENTURES
LOVE AND WAR
PAUL CORNELL

Love and War

10/92 £3.99
w Paul Cornell
a Lee Sullivan

THE NEW Doctor Who ADVENTURES
TRANSIT
BEN AARONOVITCH

Transit

12/92 £3.99
w Ben Aaronovitch
a Peter Elson

THE NEW Doctor Who ADVENTURES
THE HIGHEST SCIENCE

The Highest Science

02/93 £3.99
w Gareth Roberts
a Peter Elson

THE NEW Doctor Who ADVENTURES
THE PIT

The Pit

03/93 £3.99
w Neil Penswick
a Peter Elson

THE NEW Doctor Who ADVENTURES
DECEIT

Deceit

04/93 £3.99
w Peter Darvill-Evans
a Luis Rey

THE NEW Doctor Who ADVENTURES
LUCIFER RISING

Lucifer Rising

05/93 £4.50
w Andy Lane & Jim Mortimore
a Jim Mortimore

THE NEW Doctor Who ADVENTURES
WHITE DARKNESS

White Darkness

05/93 £4.50
w David A McIntee
a Peter Elso

THE NEW Doctor Who ADVENTURES
SHADOWMIND
CHRISTOPHER BULIS

Shadowmind

06/93 £4.50
w Christopher Bulis
a Christopher Bulis

THE NEW Doctor Who ADVENTURES
BIRTHRIGHT

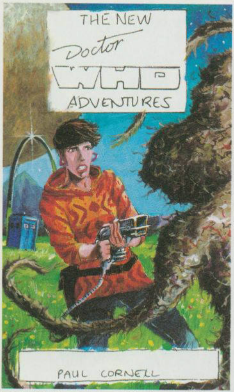
Birthright

08/93 £4.50
w Nigel Robinson
a Peter Elson

THE NEW Doctor Who ADVENTURES
ICEBERG

Iceberg

09/93 £4.50
w David Banks
a Andrew Skilleter



Lee Sullivan's colour rough for *Love and War*

occurred ... an evocative science fiction novel." Other commentators singled out different aspects. Craig Hinton in TV Zone liked *The Highest Science*: "Gareth Roberts' version of the Doctor is perfect, a mix of humour and unspoken menace that seems to have eluded previous authors". *The Pit* was disliked by TV Zone's Jan Vincent-Rudzki: "This nearly lives up to its name. It doesn't quite reach 'The Pits', it's only good enough for one. It is a hotch-potch of ideas, badly written and relatively unimaginative." David Owen, writing in DWB, enjoyed *Deceit*: "I felt very reassured ... that the *New Adventures* are in good hands and that Peter Darvill-Evans actually cares a great deal about this series of books. And for the first time since the *New Adventures* saw print, I am looking forward to the next book." Meanwhile Craig Hinton, again in TV Zone, was positively ecstatic about *Lucifer Rising*: "Probably the best *New Adventures* book I have read, and shows exactly what can be achieved with the format."

In retrospect, the most important book in this period was Paul Cornell's *Love and War* – which introduced a new companion, Professor Bernice Summerfield. "It all came down to Bernice in the end," explained Darvill-Evans. "We used to refer to her character as 'Indiana Jones in Space'. This was before the *Tomb Raider* games and Lara Croft, and the idea was for her to be an academic, someone who's getting on for the Doctor's intellectual equal, an adult character, somewhat spiky, but who could also supply a certain amount of sex appeal as well as being able to handle a heavy weapon. That kind of character was always in the back of my mind. Paul Cornell came up with the rounded character, however, and we had lots of meetings and telephone conversations where we discussed what she should be like. In the end, it all came down to Paul's writing ability to realise a fully rounded human character in print – not an easy thing to do, but something which Paul excelled at."

Love and War was initially titled *Heaven* – but Cornell's 19-page plot outline had the published title up front, with *Nightmare of the Hoothi* or *The Storming of Heaven* as alternatives. Cornell also supplied a character outline for the new companion:

'Benny' Sommerfield [sic] is a professor of archaeology, from the future Earth of the Federation. She's 30, and frustrated with the establishment. A kind of female Indiana Jones in attitude, she likes a challenge or a mystery. She's very intelligent, with a vast practicality, and she sometimes gets annoyed by those a bit slower. This manifests itself in a biting, sarcastic wit. This is never directed at the Doctor, who she sees as a fellow scholar, and rather like her father. Her wit is her way of defying the enemy.

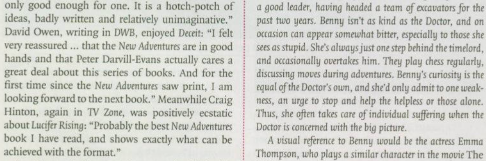
'We used to refer to Bernice as "Indiana Jones in space"!'

Benny's parents died when she was young, leaving her an orphan. She had a seriously disastrous love affair at college, and since then has put her career before any romance.

She is skilled in self-defence and the use of weapons, and a good leader, having headed a team of excavators for the past two years. Benny isn't as kind as the Doctor, and on occasion can appear somewhat bitter, especially to those she sees as stupid. She's always just one step behind the timelord, and occasionally overtakes him. They play chess regularly, discussing moves during adventures. Benny's curiosity is the equal of the Doctor's own, and she'd only admit to one weakness, an urge to stop and help the helpless or those alone. Thus, she often takes care of individual suffering when the Doctor is concerned with the big picture.

A visual reference to Benny would be the actress Emma Thompson, who plays a similar character in the movie The Tall Guy.

The idea behind Benny is to give the Doctor a 'Mrs Peel' *figure, somebody who complements him, but isn't dominated by him. She has all of Ace's inquisitiveness, and a large dose of cheekiness that so offsets the Seventh Doctor's cosmic concerns. However, the only 'teaching' element is that of an intelligent human being learning from a vastly wise old Time Lord. As with the latest Sherlock Holmes, the Doctor's brilliance will shine greater as a result.*



Try-outs for *Nightshade* – all from the same brief – by Pete Wallbank, Colin Howard and unknown

Cornell later explained in the book *Doctor Who: Companions* that he wanted to create a companion who was "more mature than usual, and also one who was, as much as possible, a bit more like a real woman. I mean that, rather than being Rambo with ovaries, this is someone who thinks that the whole macho thing is a bit silly and that the most powerful group of people in the world are four women with a jug of sangria between them ..." When asked about any other influences in the character, Cornell would joke: "She's me in a frock!"

Following the loosely themed 'Future History Cycle', during which the books moved to a monthly schedule, came four unconnected titles: *White Darkness* (by David A McIntee), *Shadowmind* (Christopher Bulis), *Birthright* (Nigel Robinson) and *Iceberg* (David Banks). Peter Elson supplied the covers for *White Darkness* and *Birthright*; Christopher Bulis followed in Jim Mortimore's shoes and painted the cover to his own book; and Banks' collaborator on the large format book *Cybermen*, Andrew Skilleter, was commissioned to supply the cover for *Iceberg*.

White Darkness was the first novel from author David A McIntee. Prior to getting *White Darkness* accepted, he had sent in outlines entitled *Moebius Trip*, *Symbiote* and *Haitian Story* before *White Darkness* was accepted. Reviewers warmed to McIntee's blend of *Doctor Who* and the works of popular American horror author HP Lovecraft: "Mixing an effectively atmospheric background drawn from historical events with a Lovecraftian storyline, it proves to be my kind of book," said Anthony Brown in DWB. "It rather restored my faith in the *New Adventures*. There's nothing wrong with the hard SF books we've been getting almost consistently since late last year – provided they form part of a balanced diet. But there's more to *Doctor Who* than just science fiction ..." In **DWM**, Craig Hinton agreed: "*White Darkness* is an enjoyable adventure story – a good pseudo-historical interlude amongst all the space operas of late – with strong similarities to *The Masque of Mandragora* (stellar alignments, human hosts) and links with Lovecraft's Cthuhlu mythos (Great Ones, cyclopean chambers, impossible angles)."

Christopher Bulis' *Shadowmind* was also a debut. "I'm not sure it's a *Doctor Who* novel ... it's all a little too *Star Trek*-y for my taste," said P Mantora in TV Zone, while Peter Linford in DWB commented: "I suppose it's not bad, exactly, but it's deeply derivative and unoriginal, and doesn't manage to freshen things up with a new style."

In *Birthright*, Nigel Robinson introduced a mysterious character called Muldwych whose origins and motivations were hotly discussed by fans: "Who is Muldwych?" asked Craig Hinton in **DWM**. In his original outline for the book, Robinson supplied a footnote to Darvill-Evans on the subject: "The whole idea of Muldwych is that the Time Lords (and indeed the Doctor), self-appointed guardians of the universe, spend half their time correcting their own mistakes. I intend to leave this thing very, very open, but there will be a suggestion (and only a suggestion!) that Muldwych is, in fact, a future incarnation of the Doctor – a Doctor gone wrong, not in the tradition of the Valeyard, but more in that of the Meddling Monk ..." *Birthright* received one of the warmest receptions from reviewers, with David Richardson in TV Zone calling it "magnificent *Doctor Who* ... a mixture of *Talons of Weng-Chiang* and *Ark in Space*, but that implies plagiarism, and it's too ingenious for that. An essential purchase."

Robinson's original outline for *Birthright* had featured the Doctor and Benny, but in the final novel, it was decided to have the Doctor absent – his part in the action being taken by Benny, whilst Benny's activities in the original outline were now performed by Ace. This allowed the story to mesh with David Banks' *Iceberg*, which was developed as a 'companionless' book – and, in the event, explained what the Doctor was up to while Benny and Ace were involved in the events of *Birthright*.

Banks had played the Cyberleader in *Doctor Who* on television in the 1980s, and had also explored the history of the Cybermen in a large format book published by Who Dares and also via a series of audio-tape readings of Cyber-history (which were also offered to Virgin to publish as a series of books, but rejected as being too specialised). Banks' initial outline was entitled *Flipback*. It had originally been written as a proposal for the television series in 1986, and was then re-worked into a potential 'Make Your Own Adventure' book for publishers Severn House – but this series was curtailed when the initial titles did not sell well enough. As a result of the 'Make Your Own Adventure' style, Banks wanted to write the novel entirely from the first person of Ruby, a character 'played' by the reader in the activity book. Unfortunately, Darvill-Evans did not share Banks' enthusiasm for this type of narrative: "If the whole book is narrated by one character, you are restricted to the narrowest field of vision," he wrote to Banks on 17 October 1991. "Adventure stories and thrillers are usually written in the third person, often from a god-like position with only occasional glimpses into the thoughts of various characters, for the very good reason that this style allows the author to use the full range of techniques for building dramatic tension." Ultimately Banks was convinced and the final novel is written mainly from a third-person perspective with only a few sections 'narrated' by Ruby remaining of the original concept.

Despite the rocky road to publication, *Iceberg* was generally liked. "A decent novel, but I suspect that the targeted audience of *Who* fans may lose patience in the first half," remarked David Richardson in *TV Zone*. "The Doctor does not materialise until page 147, and the Cybermen remain pretty low profile for much of the time as well." Anthony Brown in *DWB* thought it "an enjoyable read which captures something of the style of the sixties' monster nightmares ... a little better than average." Sounding a more sour note, Craig Hinton in **DWM** considered it "a grave disappointment, lacking the ideas and excitement that characterises a good *New Adventures* novel."

By September 1993, 18 titles had been published in the *New Adventures* series and things were going from strength to strength. Material from two of the titles (*Lucifer Rising* and *White Darkness*) was selected by the British National Corpus for inclusion in their research resource, and one, *Revelation*, had been nominated by the publishers for a major genre literary award. When assistant Riona Macnamara left mid-1992 – her final contribution as copy editor being *Transit* – Darvill-Evans recruited two new assistants: Rebecca Levene (editorial), and Kerri Sharp (secretarial). This was essential, since Virgin's fiction department was starting to expand rapidly. Alongside the *Doctor Who* books, Virgin were preparing to launch the *Black Lace* range of female-written erotica, and a range of past-Doctor adventures was also in the initial planning stages.

The following *New Adventures* would see a new story arc commence, and Levene taking over as commissioning editor for the range. New talent was set to be discovered – and on the fictional side, some departures were imminent ...

To be continued

I wish I'd written that!

Vanessa Bishop on Nightshade

Time has been kind to *Nightshade*. In the Virgin run, it has a unique place. To the left of it, seven books spanning two arcs; to its right, *Love and War*, and 52 others. On one side, novels that called for reader loyalty; on the other, Bernice Summerfield. Pick anything either side of *Nightshade* now, and it's two-to-one that the book in your hand, good, bad or indifferent, shrieks of the time it was written – be it the made-for-the-page companions, the cream-suited Doctor, the sex or the cyberpunk. Tear the tell-tale cover from *Nightshade* and you've a *Doctor Who* story that could have been written any time. Any time after *The Quatermass Experiment*, that is.

Nightshade is traditional in the best sense – a work of *Doctor Who* terror. With one eye on Virgin's brief, author Mark Gatiss only pretended to take the TV out of *Doctor Who*. Given actor Edmund Trevithick's 'Nightshade' character – a Quatermass clone – it was back, bigger than ever before.

Why is *Nightshade* my favourite *New Adventure*? Because *Nightshade* was a stand-alone novel, because it sent you behind the sofa, and because I'm a child of television. I like the weird things TV does – or, more accurately, did. The Quatermass serials are just about my second most favourite thing on television ever. Aged seven or eight, I saw an old black-and-white film based on one of the BBC originals. Some tortured-looking astronaut smacked his hand down on a cactus and turned into a shapeless monster. The thrill and fear that film inspired was fantastic, unrivalled. I can sense it now. Putting the Doctor, Quatermass and TV production together was to fuse three passions. *Nightshade* is my favourite adventure because it was written for me.

Vanessa Bishop reviews videos, DVDs, novels and other stuff for* Doctor Who Magazine*. Her short stories have appeared in* DWM *and* Decalog *anthologies

Jon de Burgh Miller on Transit

I remember feeling stunned when I first read *Transit*. Everyone had high hopes for the book after Ben Aaronovitch's wonderful novelisation of *Remembrance of the Daleks*, but few were prepared for one that would turn the world of *Doctor Who* upside-down.

Taking place across continents on several planets, *Transit* built a universe with more depth and layers than anything seen in the TV series. Featuring Africans, Americans, Silurians, Martians and artificial intelligences among others, it showed a scale and diversity a billion light years away from the Caucasian, male-dominated single colony city so typical of *Doctor Who* stories set in the future.

The beauty of *Transit* lay in its portrayal of real people rather than one-dimensional ciphers. As in real life, the good guys weren't always the nicest people in the world. People didn't just have 'adventures' – they also made pasta, waited for late trains, had sex, broke up, had regrets, had ambitions ... believable people who did real things. Even the portrayal of the Doctor, an alien with human sensibilities, caught up in a life that's spinning out of his control, has rarely been written as poignantly.

Ben's exploration of all elements of the characters' lives heightens the tragedy of their various existences, and it is unnervingly apparent just how little the Doctor really can do to help their plight. Faced with a society filled with social despair, the virus in the *Transit* system is the only problem that the Doctor is ultimately able to deal with. It's a book that wasn't afraid to confront some uncomfortable questions, and it blew open my perception of what *Doctor Who* could achieve.

I don't think it's too far-fetched to say that *Transit* changed the nature of *Doctor Who* fiction forever. And it sold by the bucketload too.

***Jon de Burgh Miller co-authored the Doctorless NA* Twilight of the Gods*. He's also penned this coming autumn's Second Doctor novel,* Dying in the Sun**

Scott Gray on The Highest Science

Everything I ever needed to know about life I learned from the Gareth Roberts era.

The Chelonians, giant cyborg vegetarian tortoises, are snatched away from decimating colonists on the planet Vaagon and deposited on an unknown world. They meet the Doctor, and try to kill him; he freezes them with a temporal doohickey. They meet some commuters from Amersham and try to kill them; they nearly wipe them out with "smart bullets". They meet the galaxy's deadliest criminal, and try to kill him; he paralyses them with a hypersonic pulse.

Moral: if you're lost, just relax. There's nothing unmanly about asking someone for directions. Or maybe: vegetarians deserve everything they get.

The Seventh Doctor would never be quite so likeable again. The cosmic chess player got the month off and we were back to the unrehearsed genius, surviving through sheer luck, brains and, well, more sheer luck. He was so laid-back, too – when Bernice staggers into the TARDIS, half-apologising for being drunk, he just smiles: "I'm not your mother." Bernice was equally cool. While being used as a target by the Chelonians, she wonders if she has a double somewhere who deserves to get shot at – if so, she muses, she's probably "lying on a beach somewhere, surrounded by admirers, being mistaken for me." I'd be one of them, Benny.

Everyone remembers *The Highest Science* for its wit and charm, but it would be a disservice to simply slot it into the Light Entertainment section of the Virgin line. There are dark undercurrents: Molassi's descent into insanity; Postine recalling how her parents sold her as a child to the military; the Doctor seeing images of telepathic species under the knives of vivisectionists. Humour and tragedy are constant travelling companions, and the numerous deaths are never used as a source of cheap laughs. (Well, maybe the *Death of a Salesman* chapter ...)

Gareth avoided the trap of trying to write 'The Greatest Doctor Who Story Ever', and instead wrote a runaround in a big quarry. Praise Mif that he did.

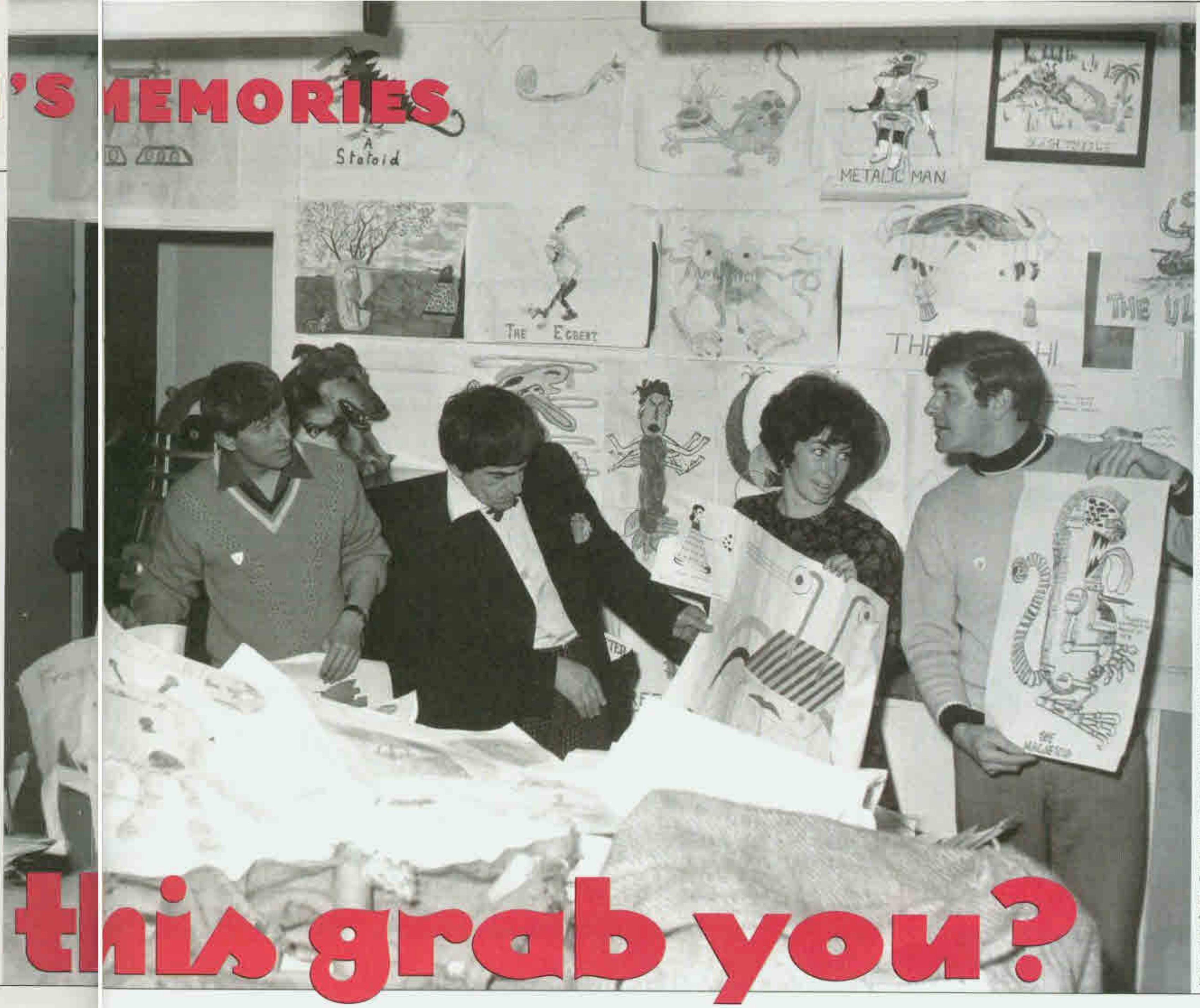
***Scott Gray writes comic strip adventures for* DWM**

MICHAEL TROUGHTON'S MEMORIES

PART TWO

How does this grab you?

It was monsters, monsters, monsters all the way in Patrick Troughton's second year as Doctor Who – and when he wasn't facing them in a Lime Grove studio, he was choosing new ones with the *Blue Peter* team and designing fancy dress replicas for school competitions. His then-teenage son, Michael, reveals all in the second part of this series ...



Main picture: Patrick Troughton helps presenters John Noakes, Valerie Singleton and Peter Purves judge a *Blue Peter* 'design a monster' competition. © The Hulton Getty Picture Collection. Telesnaps © John Cura. Other images: BBC [1] Michael Troughton [2]

"What's happening? Has it gone yet? Tell me when it's safe to look!" my sister Jo would scream hysterically, cushion held firmly to her face and hands clenched in terror.

The emotionless silver faces of the Cybermen, the huge lumbering menace of the Yeti, the evil electronic voices of the Daleks, the towering, sonic gun-wielding Ice Warrior ... these were just some of the nightmare creations that terrorised my sister every Saturday teatime during the late 1960s. My Dad called Season Five "the year of my scary monsters" – and I believe it was, for him, the most productive, rewarding and fulfilling period of his time as the Doctor.

For me, Saturday teatimes at 5.50pm, just after *Tom and Jerry*, had become a regular focal point. Out had gone the old Cosser television on which I had watched all Dad's first season, half-squinting at a flickering out-of-focus image. In had come a modern rented Rediffusion set, with crisp black-and-white pictures and clear, undistorted sound.

I recall watching the first episode of *The Tomb of the Cybermen*, early in September 1967, from a completely different perspective. The clarity of the images made the story seem far more menacing and 'real' than the ones before. This time, these cold, logical Cybermen seemed to no longer be just 'monsters', but plausible cybernetic aliens.

***The Tomb of the Cybermen*: Troughton as the Doctor, with Prof Parry and Jamie [above]; solving the entry codes; and in the freezer with Toberman**

Dad had always thought the Cybermen were the most believable of all his enemies, although they weren't his favourite. He was convinced that the intricate legend behind the Cybermen was their strength. It was entirely credible, he felt, for a race of humans to have developed rapidly to the point where they had the ability to replace entire body parts with cybernetic equivalents. Given time, and the instinct for survival, their whole bodies would become less and less human. This blind struggle for survival at any cost showed subtle depth of writing, in my father's opinion. He insisted: "Here is something that could really happen on Earth in the not-too-distant future." It was "real science injected into fiction."

Dad told me how one of the story editors, Gerry Davis, had wanted to put "a bit of real science" into the series, and had approached people like the astronomer Patrick Moore for inspiration. This impressed Dad, and I think when he first met Kit Pedler, the creator of the Cybermen, he was very much in awe. As he explained to me: "This man is a real scientist – not just a writer of science fiction, but a doctor and surgeon at London University. He's the real McCoy – an expert."

Both Dad and I shared a love of science, especially space travel and astronomy. We used to talk for hours about what we thought the future would bring – especially the Apollo missions. We imagined how Man would colonise the Moon and the planets, and eventually travel out to the stars; whether time travel would be possible, and what use it could be put to; and how humankind might conquer the extremities of space by the *mind*, rather than by the use of slow rockets.

I am sure that it was my father's enthusiastic appetite for space and science which overflowed into the character of Doctor Who. He believed totally in the possibilities presented by the stories, and I think he instinctively knew that it was this grain of reality which kept people watching. Throughout his time as the Doctor he always made sure, through discussions with his directors and producers, that the storylines and monsters remained believable. This seemed to be very important to him, in respect of the process of continuing to produce an effective, genuine characterisation of the Doctor.

The previous year, Mum and Dad had clubbed together to buy me a small refracting telescope for my 12th birthday. Dad enjoyed teaching me how to use it correctly. Its workings seemed to come naturally to him, although I was unaware that he had ever used one before. When his busy schedule allowed, cold clear nights would be spent together in our back garden staring in awe at the Orion Nebula, or counting the moons of Jupiter. Secretly, though, I was really looking for UFOs full of Cybermen or Daleks, or some signs of intelligent alien life – maybe even a planet called Telos!

I will never forget the controversy caused by that last episode of *The Tomb of the Cybermen*. Sydney Newman, the Head of Drama, had been especially pleased with the first episode, and had phoned both Peter Bryant, the producer, and my father to express his delight at the quality of the story, the acting – and, especially, the high viewing figures. However, when the final episode was broadcast, it included a scene where actor Roy Stewart attacked a Cyberman causing its internal fluids to spew out violently. I recall my father asking me: "Do you think we have gone too far?" Dad had always been concerned with the amount of violence that should be shown on *Doctor Who*, and I know from what he told me that on a number of previous occasions he was instrumental in toning down certain violent and frightening scenes at rehearsals.

Star-gazing in *The Moonbase*

Later that week, the family watched Kit Pedler defending his corner on the commentary programme *Talkback*. At the time I never did understand why there was such a fuss from all those parents who had phoned the BBC to complain. I thought it was great to see a Cyberman collapse with its 'blood' squirting out all over the place. After all, *they* wouldn't have thought twice about killing the Doctor!

During rehearsals for *The Tomb of the Cybermen*, I remember my father describing the difficulties he had acting with the 'tin men', as he affectionately called them. The name had come about from Dad thinking a Cybermen looked rather similar to the Tin Man in *The Wizard of Oz*! Rehearsals during the week would always "go swimmingly" right up to the producer's run – but as soon as the monster actors donned their silver boiler suits, 'handlebar' head masks and metallic sprayed boots, that's when the trouble would start. "I could never tell which bloody tin man was talking," Dad used to tell me through bouts of hysterical laughter. Now 47, my father was, he conceded, becoming a little short-sighted: "I felt a bit like Mr Magoo – saying hello to a hatstand by mistake!"

During the morning's technical 'stagger-through' in the studio, all the Cybermen would be costumed up for the first time. This meant that my father had no idea which actor was in which suit. To make things even more complicated, the voices were added – like the Daleks – by actors off-set using strange mouth-plate microphones. Unlike the Daleks, however, the Cybermen had no flashing lights or quivering head stalks to identify which one was speaking. All they possessed was a small mouth flap which opened and closed very slowly. "I would constantly hear hissed advice from the Cybermen such as, 'You're looking at the wrong one, Pat!' or, 'It's not me speaking!'" Dad laughed. He had no trouble identifying the Cyberman Controller, though – which was easy, because "he had what looked like a plump Christmas pudding on top of his head!"

The identification problem was finally solved, not through any technical wizardry, but by Dad simply asking the Cybermen actors to secretly signal him before it was their turn to speak (or, rather, their turn to mime to another actor's voice!). They would simply lean forward slightly or twitch their arm, so that my father had time to turn in the right direction. Having re-watched some bits of *The Tomb of the Cybermen*, I can just make out this secret code in operation!

Late in August 1967, Dad suggested that my brother David and I should go with him on location to Snowdonia, where he was to film exterior scenes for a new story entitled *The Abominable Snowmen*. This would be my second visit to the *Doctor Who* set, and David's first. We were both very excited. The plan was to drive up with Dad in the family's new Morris Minor estate (which we affectionately called 'Clarissa'), stay a couple of days in the unit hotel watching the filming, and then return to Mill Hill by train.

Unfortunately, just two days before we were due to go, my brother came down with a high temperature and 'flu. The trip had to be abandoned, and I still haven't forgiven David to this day! As it turned out, the filming was a nightmare, anyway, with persistent driving rain for three days and freezing cold northerly winds. In fact, the only warm people on those Welsh mountain slopes were the actors in Yeti outfits – everyone else was frozen solid! I remember talking to Innes Lloyd some years later about his memories of that location work in Snowdonia. He said that it had seemed such a great idea to use the Welsh mountains to suggest the Tibetan landscape: "Of course, we hoped for snow, but that wasn't really necessary." While he was scouting for

Cold clear nights would be spent together in the back garden, staring in awe at Orion or Jupiter

locations, he stopped in a small village to ask if anyone knew of suitable sites – and was directed to a Mr Jones, the local mechanic, who, apart from a thick Welsh accent which was difficult to interpret, proved very willing to help. After trekking for what seemed like miles across moorland full of bleating sheep and up a steep mountain track, they finally reached a vantage point which was perched high above a valley. Pointing to various areas spread out below, Mr Jones announced that: "This is where they filmed *The Inn of the Sixth Happiness*, and over there is booked for *Carry On Up the Khyber*, and that bit up there is usually Mars or Venus. Now, Tibet could be down there, couldn't it?" Innes didn't answer, but just nodded in amazement. "The joke was," he said, "that the area Mr Jones had pointed to looked absolutely perfect!"

Of all the stories transmitted during Season Five, it was *The Enemy of the World* that would test my father's acting skills, emotional stamina and physical fitness to the limit. Dad had been very excited with the first draft of an idea presented by David Whitaker involving an evil scientist and politician called Salamander who would closely resemble the Doctor. Up until this point, most of the Second Doctor's stories had been of the predictable (albeit successful) 'monsters attacking' style, which Dad always described as: "Doc arrives, problem to solve, monsters attack, almost nobbled, Doc destroys monsters just in time, Doc lives to fight another day."

On location for *The Abominable Snowmen*

The Salamander story, full of political intrigue and with an evil dictator bent on world domination as its central villain, would buck this trend. It was for this reason that my father was so attracted to the story. Not only would it give him the chance to show his diverse acting ability by playing two completely different characters, but it would provide a change from the regular format, which he believed was becoming a bit stale.

The Abominable Snowmen: a frosty reception for the Second Doctor at Detsen monastery; a Yeti bars the way to the TARDIS; and helping halt the hysterics of the hypnotised Victoria

Before location work began in early November, I recall a conversation my family had with him over supper at Mill Hill. He expressed concern that the scripts for *The Enemy of the World* had been delayed, and would not be complete until rehearsals began for the studio work. This had unsettled him: filming was due to begin on 5 November, but he had so far been unable to 'pencil out' a rough character for Salamander.

He talked to me at length about how he thought he should play the part. The real problem was that he couldn't hide behind heavy make-up or disguise himself in any way, because the story relied on Salamander looking like the Doctor. Almost everything had to be achieved by his own characterisation. He had already decided to use a foreign accent, restyle his hair and darken the colour of his skin slightly. I suggested that it might be helpful to look through some of his old theatre photo albums from the 1950s, for a picture of himself in his younger days. After flicking through many pages of dusty albums, we eventually came to a picture of him in an American production of *Hamlet*. I think this was a great help to him. The character seemed to fall into place a little easier after that evening.

The following week, Dad went filming in Littlehampton and Redhill, still with an unfinished script and a feeling that he was not really prepared enough. Added to this worry was the inexperience of a new and untested director, Barry Letts, who had only recently completed the BBC directors' course. An actor-turned-director, Letts' only credits were a few episodes of *Z Cars* and a soap called *The Newcomers*. I think to begin with Dad and Barry were very wary of each other, especially during the filming period. Although they had been colleagues and friends since the 1950s, they were desperately trying not to tread on each other's toes. I am certain that because Barry had been an actor in the past, he was well aware of the demands of playing two roles in one story. Likewise Dad was aware of the unbelievable pressure involved in making a complex programme like *Doctor Who* over such a short period of time. As he admitted to me years later while having a drink together in the BBC Club: "It must have been a very daunting task for Barry coming in cold like that. I hope we weren't too rough with him ..."

Towards the end of that filming period, Dad went into Ealing Film Studios to shoot all the Salamander/Doctor confrontation scenes. This was very tiring work as it required him to change costume, make-up and character quite frequently. I think the process included split-screen techniques, where the Doctor was actually going to be seen talking to Salamander. However, much to my father's dismay, much of this 'doppelganger' work was ruined by a technical failure in printing the film. I remember him being very upset by this dreadful setback as he went off to rehearsals at the beginning of December.

A lot has been written about my father's style of acting – mostly complimentary. In fact, many actors and directors who worked with him often commented to me in later years about his extraordinary ability to snap in and out of character at the click of a finger. This was unquestionably true, but no one could realised the depth of preparation that had to go into such seemingly effortless performances. As Dad always reminded me about acting: "You've got to be like a swan: all beauty and grace up top, but underneath paddling like a bugger!" During those rehearsals for the first episode of *The Enemy of the World*, he must have been paddling pretty fast!

On a number of occasions, Dad was instrumental in toning down violent and frightening scenes in rehearsals

My father's style of working during *Doctor Who* sometimes surprised fellow actors and directors. I am sure that they expected a disciplined, professional rehearsal period. What they got was often completely the opposite! As my brother David observed: "It always appeared that he was having far too good a time for any serious work to happen."

Although Dad was not into 'becoming the part' – the Stanislavski Method – he believed that in order to present a truthful characterisation, you must first understand the emotions of that person. He worked from the inside out. A lot of actors work from the outside in – developing facial expressions or physical movements first and projecting the emotions from there. Dad always called these 'mirror actors', far too concerned about what they looked like, and not worried enough about how they felt: "The sort of actors who never listened to what you were saying, but just waited for their turn to speak."

It was to his credit that, even under the punishing schedule of *Doctor Who*, he was never lulled into the easy option of just 'learning the lines'. I recall Bill Kerr, who played Giles Kent in *The Enemy of the World*, asking Innes Lloyd where my father got all his enthusiasm and energy from. Innes just raised his eyes to the heavens and shook his head in reply!

Bill Kerr became quite close to Dad during their six weeks together. I think he enjoyed the way my father worked. There was a lot of corpsing and uncontrollable laughter between them during rehearsals. On one occasion, my father had to hide from the baddies in a large wooden box, while Kerr tried to convince some guards that he was alone. But each time they tried to complete the scene strange 'farting' noises would be heard coming from the closed box, followed by the hissed words: "Speak quicker, I'm suffocating!" This, of course, brought the scene to a grinding halt every time they attempted it. I believe that even in the studio they had problems, which were only compounded by my father ad-libbing the line, "I hope there's enough air in here?"

The Second Doctor in action in Season Five [clockwise]: in the TARDIS, and tangled up in a mysterious mesh, in *The Web of Fear*; caught up in the affairs of a mysterious Mexican in *The Enemy of the World*; and said Mexican, Salamander. Remind you of anyone ... ?

Whenever anyone other than his close family asked about the way he worked, Dad would always reply, with a twinkle in his eye, "I just say the lines, *always* bump into the furniture ... and then snatch the money and run!" This was clearly not true. Dad always liked to keep his working methods under his hat. In fact, he delighted in giving as little away as possible. He believed that if you tried to analyse the way you worked it would destroy that 'something'; that essence that made you special in the eyes of your audience. "Don't poke the wasps' nest – you might get stung," he would tell over-inquisitive fans.

The last episode of *The Enemy of the World* was transmitted on 27 January 1968 to viewing figures of more than eight million. It is such a shame that only Episode 3 remains to be enjoyed. I am convinced that this was probably one of Dad's best performances in *Doctor Who*, but it can never be seen. Not only did he succeed in convincing the audience that Salamander and the Doctor were two different characters – in fact, most of my classmates later asked me where they found an actor so similar to my Dad – but he was also able to successfully portray the Doctor pretending to be Salamander himself!

The Enemy of the World completed recording in the first week of 1968. The story had drained Dad more than he realised, but still the relentless seven-day-a-week schedule ground on with read-throughs for *The Web of Fear* beginning almost immediately. They certainly got their money's worth from actors in those days!

Hamlet – his inspiration for Salamander

It was around this time that I recall a conversation between my mother, father and sister in the Orange Tree pub at Totteridge; I'm sure Frazer Hines and Debbie Watling were there also. It was early evening, but quite a few drinks had been consumed – which had relaxed my Dad, and allowed him to talk more openly than usual. My father was renowned for keeping his worries bottled up.

They were all having a discussion about how Dad had been offered another season, but didn't know whether or not to take it. Dad explained that he'd asked Barry Letts' advice, and Barry had diplomatically suggested that Dad ought to agree to another season, but with a stipulation that it should be shorter – around six months long. Debbie had already decided to leave at the end of March, and by this time Frazer must have also been very tired from the gruelling schedule, and had probably seriously considered leaving too. This, I know, worried my father, because the three of them had become very close and worked so well together.

However, at the end of that evening Dad had decided to continue for another season. The truth was he couldn't afford *not* to. He had two families to support, three children attending expensive private schools (including myself) and a huge tax bill. Set against this, his other worries – such as typecasting, his concern about the exhausting nature of the part, or the loss of his fellow regulars – paled into insignificance. He needed at least another year of financial stability to even consider leaving *Doctor Who* for the insecure world of freelance television acting.

At the end of January 1968, Dad took a week off during Episode 2 of *The Web of Fear*; he was not involved in studio work, and his filming had already been done. It was a cold, crisp week with a bitingly cold wind, but despite the dreadful weather, Dad and I went fishing on Elstree reservoir. I cherished those few trips. Out of all the members of our two families, only Dad and I enjoyed fishing. It was something very special we shared – a time when I could have him all to myself.

We didn't catch many fish that day, but I remember him enthusiastically agreeing to help me with a costume for a science fiction fancy dress competition which was being held at my school. "'Well, you've got to go as the Doctor, haven't you?' he said. "I'll try and pinch some stuff from wardrobe next studio, and I'll buy you a recorder."

I didn't want to hurt his feelings, but explained that I was worried that going as the Doctor might appear a bit 'big-headed' to my friends. I suggested that it would be more diplomatic to go as one of the series' monsters – maybe a Dalek or Cyberman. The last hour of that day's fishing was ignored as we scribbled out rough drawings and plans for a Cyberman outfit. In between ideas my father kept reciting the most filthy limericks and telling me the corniest jokes ever, some of which (unfortunately) have remained with me: "How do Yeti go to the loo? They have to get their balls out first !" (You get the idea.)

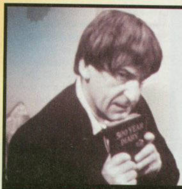
By the time the sun began to sink below the reservoir, not only had we designed the winning costume but we had shared a very close and special day.

Three weeks later I found myself standing on the dusty platform of Piccadilly Circus Underground station with Douglas Camfield, Nicholas Courtney, Jack Watling, and two huge, vicious-looking Yeti. This was my long-awaited second visit to Studio D at Lime Grove, and I was making the most of being shown around the set for Episode 6 of *The Web of Fear*.

"Watch out for trains as you jump down from the platform," came a muffled voice from one of the Yeti skins, "and don't tread on the live rail!" Although I shared the joke with monster actor John Lord, I did quickly glance down the dark tunnel for any signs of a speeding train – just in case!

I recall my father and Douglas, the story's director, continually praising the efforts of the designer, David Myerscough-Jones. The whole set looked and felt so authentic. Dad said he even thought he could feel "that familiar warm, dry flow of musty air" that continually blows in the real London Underground. (In fact, the BBC would later receive a complaint from London Transport, who assumed that filming had taken place in the real Underground without their permission.)

The small studio was crammed full of sets, far more than on my first visit, to the recording of *The Evil of the Daleks*. Along one whole studio wall the design team had built a length of Tube tunnel cut in half, so that the cameras could have easy access. On the floor of the tunnel ran what looked like actual track mounted on white mushroom insulators. The tunnel wall arched upwards supported by girders made from plywood, with false grey 'dust' covered power cables running neatly along its length.



THERE WAS MORE THAN ONE YOUNG BOY KEEPING NOTES THROUGHOUT PATRICK TROUGHTON'S TIME IN *DOCTOR WHO*. JAN VINCENT-RUDZKI CHECKS HIS ...

1,000 day diary

As the spectre of a new school year looms large, so does the return of *Doctor Who*. The *Radio Times* has an intriguing cover feature on *The Tomb of the Cybermen*, so the story is keenly anticipated ...

2 September 1967 *The Tomb of the Cybermen* has a spooky start. I have strong memories of the comedy element of the episode (the Doctor and Jamie holding hands) and the Doctor manipulating events ... A sombre story, but easily beaten by *The Evil of the Daleks*

30 September *The Abominable Snowmen* begins with another creepy episode about 'something out there'. Padmasambhava hidden behind the curtain was most worrying, but at the same time the Yeti pieces on the board were most fascinating. The story made such an impression that I spent my weekends making a board game, with chance cards, little Yeti and the goal of reaching the mountain cave before the spheres are activated

11 November *The Ice Warriors* One. My reaction to this story is up and down: it seems to lack the grip of *Snowmen*, and to go on for too many weeks. The music is intrusive and the Ice Warriors somehow only moderately menacing

23 December *The Enemy of the World* is another story that seems to just plod along, although it is never bad – and the end with the TARDIS taking off with the doors open was a jaw-dropper. It snowed a lot while this was on, and school exams were taking up my time

3 February 1968 *The Web of Fear* begins. Wow! This story has a constant 'excellent' rating – previous stories this season being 'good' to 'very good' at best. I miss most of the last episode of *The Prisoner* the day after Episode 1, and nobody at school can explain what I'd missed! *Web* 6 was just amazing, and I give that an 'excellent' to the power of 100 (well, I was getting into maths at the time). I tape-record that episode, and listen to it repeatedly for many weeks after. With this Yeti story, I build a model of an Underground tunnel filled with cotton wool (for the web), complete with flashing lights for the web's 'glow' – and make Plasticene Yeti, using costume jewellery for their eyes

16 March I'm only mildly interested in the start of *Fury From the Deep* – but from Episode 2 the enthusiasm increases, with Episode 5 reaching 'excellent' and the last part attaining a new high

27 April *The Wheel in Space* Episode 1 is striking. I am fairly enthusiastic about the second episode, and I note the tension rising throughout the next three episodes – but don't make any comment about Episode 6! *Wheel* is followed by the repeats of *Evil*, and my ratings go off the scale again. Now, knowing where the story is leading, the episodes take on a whole new slant – and are even more enjoyable ...

On the other side of the studio was the Piccadilly Circus platform set, which had been built on wooden scaffolding supports and included its own short length of track, which disappeared into a painted backcloth tunnel entrance. It was authentic right down to the peeling advertisement hoardings and varnished wooden seats. Squashed at one end of the studio was a ticket office at 'ground level'.

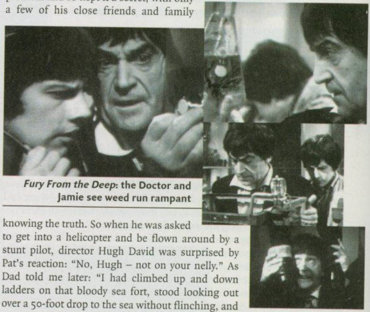
During the morning I watched a technical rehearsal which included a scene on the station platform where the Doctor, Jamie, Colonel Lethbridge-Stewart and two other characters were being held captive by three Yeti. The Yeti of the London Underground were very different to the friendly-looking creatures of Tibet. They were slimmer and had coarse, spiky hair. I remember John Lord showing me their evil-looking, battery-operated glowing red eyes. He had taped the wires to the inside of the head piece to stop them from poking him in the face, and the battery sat in a specially-made pocket in the trouser section.

I recall how comical the Yeti looked when the actors walked around without their heads on during rehearsals. The fur trouser section was padded out with cane and held up with braces. They seem to waddle like ducks and have great difficulty is climbing even the smallest step because of their clawed rubber feet. "It's a bit like walking around with flippers on," John Levene told me. But when the heads were put on, they became very fierce-looking monsters. I know my father was a bit worried about how much they had changed from *The Abominable Snowman*, and I am pretty sure he had something to do with the warning for younger viewers which had been broadcast at the end of *The Enemy of the World*.

After lunch I watched Debbie Watling and her father Jack recording a scene in the ticket office set. Two Yeti had captured them and brought them to meet their controller, the 'Great Intelligence'. In the middle of the set was a frosted perspex pyramid which glowed with light. Inside could be seen a seat and some controls. Towards the end of the scene I remember nearly jumping out of my skin as the voice of the Intelligence boomed out over the studio speaker system. It was an echoing, emotionless voice which seemed to come from everywhere, and I can still recall that rasping, disembodied voice saying: "Soon the Doctor's mind will be absorbed by the Great Intelligence ..."

I ended my second visit by watching the actual studio recording of Episode 6 in the control gallery. I sat very quietly behind Douglas Camfield and his PA, whom I recall shouting shot numbers out like she was drilling troops on parade. When I look back now I am amazed at the sheer dedicated professionalism of all those actors and crew. During the 1960s, studio work was done almost as a non-stop performance from start to finish. Unlike today, where it is quite usual to stop, start and repeat sequences out of order many times over, the *Doctor Who* recording had a very demanding schedule (usually two hours) due to the expense involved in recording. It was more like watching a theatre performance. No time for actors who 'dried' – they just carried on as best they could. Even the cameramen had to move like lightning between sets, to save precious tape and money. As my Dad always described it: "Doing a *Doctor Who* studio is a bit like running for a bus – lots of adrenaline, always the possibility of tripping up, but immensely satisfying when you make it!"

Dad had needed plenty of adrenaline during filming for *Fury From the Deep*, some of which took place on an old disused sea fort in the Thames and at Denham airfield. My father was terrified of heights, and suffered very badly from vertigo. Just standing on a chair would make all the blood drain from his face. He was very embarrassed by this problem and so kept it a secret, with only a few of his close friends and family knowing the truth. So when he was asked to get into a helicopter and be flown around by a stunt pilot, director Hugh David was surprised by Pat's reaction: "No, Hugh – not on your nelly." As Dad told me later: "I had climbed up and down ladders on that bloody sea fort, stood looking out over a 50-foot drop to the sea without flinching, and now they wanted me to go up in that contraption and do my own stunts!"



***Fury From the Deep*: the Doctor and Jamie see weed run rampant**

I remember watching the helicopter sequence when it was transmitted. It had been so well-edited that you could not tell that Dad's bits had been shot firmly on the ground with the poor cameraman being pushed around in a pram!

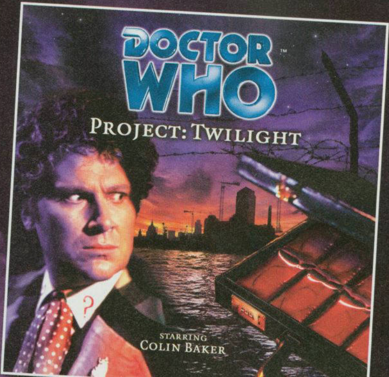
By the end of April the last story of the season, *The Wheel in Space*, had just begun rehearsals under the direction of Tristan de Vere Cole. My father had enjoyed a year of intense, exhausting but very rewarding performances. He had completed over 40 episodes, and on the way had encountered new and old foes alike – Cybermen, Ice Warriors, monstrous seaweed, Yeti, and, of course, that oddly familiar-looking dictator! It had been a succesful season, with growing confidence in the show, healthy viewing figures and, best of all, great friendships.

Unfortunately, it was not to last. There were troubled times ahead for *Doctor Who* ...

To be concluded DWM

THE EVIL YOU TEACH, WE WILL EXECUTE – AND BETTER THE INSTRUCTION

"HELPING THOSE CREATURES GOES AGAINST EVERY FIBRE OF MY BEING! WE WERE FOOL ENOUGH TO UNLEASH THEIR EVIL INTO THE UNIVERSE ..."



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DWM307

The Time Meddler

BBC [6] BARRY NEWBERY [8]

NORTHUMBRIA, 1066 AD: THINGS ARE GOING FROM BAD TO NORSE FOR THE SLEEPY SAXONS, WHAT WITH VIKING VARLETS ON THE RAMPAGE AND A MYSTERIOUS STRANGER STIRRING IT UP ... HISTORY LESSON: ANDREW PIXLEY.

THE WATCHER 1

In the TARDIS, the Doctor and Vicki are ruminating on Ian and Barbara's recent departure when they hear a noise from the living quarters; fearing a Dalek, they are relieved to discover it is their dishevelled former ally Steven Taylor, who escaped from Mechanus by stumbling into the Ship. Steven recovers, but remains disbelieving of the TARDIS' time-travelling capabilities.

The TARDIS materialises at the foot of a range of coastal cliffs, where its arrival is observed by both a solitary Monk and by hunters from a nearby settlement. Outside the TARDIS, the travellers find a Viking helmet which the Doctor dates to around the tenth century AD. The three set off to explore, the Doctor taking a gentle path while Vicki and Steven scale the cliffs. The Monk emerges from hiding and examines the TARDIS' Police Box shell, listening to the electronic hum from within – then checks his wrist, and reacts as if he has lost something ...

Night has fallen. The Doctor arrives at the settlement where he learns from Edith – wife of the headman, Wulnoth – that he is in Northumbria, England, in the summer of 1066. When the Doctor hears the sound of chanting from the nearby monastery slur momentarily, he goes to investigate further. Meanwhile, in the woods, Vicki and Steven have found a modern wristwatch.

The Doctor arrives at the deserted monastery, where the door opens before him. Venturing inside, he discovers that the chanting comes from a record on a gramophone. Suddenly, a portcullis drops down, trapping the Doctor in an alcove. The Monk advances on him, laughing ...

THE MEDDLING MONK 2

Next morning, the Monk cooks breakfast for the imprisoned Doctor on a modern hob; he then goes to the cliffs, scanning the horizon with a pair of binoculars until he sees a Viking longboat.

In the woods, the Saxons find Vicki and Steven and take them to their settlement; Edith saves them from the hunters by confirming the existence of the Doctor, whom Vicki and Steven claim to have been looking for; Edith tells them that the Doctor was bound for the monastery. They visit the ruined building where they meet the Monk, and ask him if he has seen their friend; the Monk says he has not, but then supplies a perfect description of the Doctor. The pair plan to return and investigate after dark.

Meanwhile, a Viking landing party scrambles ashore. Prior to a main incursion, Sven takes Ulf and Gunnar on a recce; the village is attacked and Edith brutally assaulted. The Saxons counter-attack the Vikings in the woods, where the Saxon Eldred is injured and Gunnar slain. Wulnoth goes to the monastery to ask the Monk to tend to Eldred; while the Monk is distracted, Vicki and Steven climb in through a window. They discover the gramophone, then the cell in which the Doctor has been held – but only The Doctor's cloak remains. "He's gone!" exclaims Vicki.

A BATTLE OF WITS 3

Vicki and Steven's search of the cell reveals a hidden passage through which the Doctor must have escaped. By now, the old man has reached the settlement and met Edith again. Hearing of the recent raids, he begins to wonder if the Monk's presence at this time is a coincidence; a Viking landing in the Humber is imminent ...

At the monastery, the Monk tends to Eldred's wounds with modern medicine while talking to Wulnoth about the Vikings' invasion; he checks off his list of planned actions which include luring the Viking fleet into a trap, destroying it and then intervening in the Battle of Hastings. His machinations are interrupted by the arrival of the Doctor, who tricks the Monk into believing he has a shotgun aimed at his back. When Sven and Ulf arrive at the monastery, the Monk suggests that the Doctor should also don a religious habit as a disguise. As the Vikings storm in, the Monk flees, leaving the Doctor captive – but the Doctor soon betters his guard, Sven, and escapes.

At the clifftop, Vicki and Steven see that the tide has come in over the TARDIS – and find a bazooka hidden in the bushes. The Monk visits the Saxons and asks them to build beacons on the cliffs, supposedly to guide in ships carrying building materials. On returning to the monastery, the Monk finds the Doctor – and is held at swordpoint.

Exploring the monastery again, Vicki and Steven find an electrical cable in the main hall and follow it to a stone sarcophagus containing a door, which opens into a vast control room: "The Monk's got a TARDIS!" gasps Vicki.

Horns of a dilemma: Vicki, the Doctor and Steven ponder their location

'Hamlet on television ...'

Inside the meddling Monk's sarcophagus-cum-TARDIS, the Doctor admonishes his fellow renegade ...

THE DOCTOR Now when are you going to answer my question?
THE MONK [*shaken*] Which question?
THE DOCTOR The reason for this deliberate destruction.
THE MONK I – I want to improve things ...
THE DOCTOR Improve things? Hmm. Oh yes. That's good. Very good. Improve what, for instance?
THE MONK Well, for instance, Harold – King Harold – I know he'd be a good King. I know. And there wouldn't have been all those wars with Europe – these claims over France went on for years and years! With peace, the people'd be able to better themselves. A few hints and tips from me and they'd be able to have jet airliners by 1320. Shakespeare'd be able to put *Hamlet* on television.
THE DOCTOR Could do what?
THE MONK The play – *Hamlet* – on television.
THE DOCTOR Oh yes, quite so, yes, of course ... I do know of the medium ...

From **The Time Meddler: Checkmate** by Dennis Spooner

CHECKMATE

The Monk tells the Doctor his plan: he wants to change history by destroying the Viking fleet of Hardrada, helping King Harold to be refreshed at the time of the Battle of Hastings where he will now be able to defeat William the Conqueror. The so-called 'time meddler' leads the Doctor to his time ship disguised as a sarcophagus, where the Doctor is reunited with Steven and Vicki. The Doctor says that the Monk's ship is a Mark IV – some 50 years more advanced than his own TARDIS. The Monk explains how he genuinely believes that history could be improved by his intervention – and then dashes from his ship, into the hands of Sven and Ulf. The Monk tells the Vikings that the Doctor, Vicki and Steven are their enemies.

Eldred sees the Vikings in the monastery and escapes, alerting the Saxons. The Monk has persuaded the Vikings to carry his 'charms' – in reality, neutron bombs – to the cliff in readiness for their invasion; the Doctor's party are left tied up in the main hall. Wulnoth leads the Saxons in an attack on the monastery; the Vikings flee into the woods, but the Monk gives everyone the slip. Edith releases the Doctor's party, and the Doctor removes a component from the Monk's TARDIS. In the forest, the Saxons find and kill Ulf and Sven.

Soon, the Doctor, Vicki and Steven are on their way to the TARDIS, which rests safe and sound on the beach. The Monk returns to the monastery, where a note from the Doctor awaits him; he discovers that the Doctor's removal of his dimensional controller has reduced his time ship's interior in size, so that he cannot enter it. Marooned in 1066, the Monk angrily shouts out the Doctor's name – and sinks to the floor, defeated.

In Production

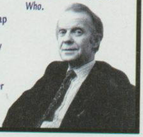
Rehearsing *The Meddling Monk*: Edith (Alethea Charlton) is assaulted by Gunnar the Giant (Ronald Rich)

The original requirements for story editor Dennis Spooner's second set of scripts for *Doctor Who*'s second season were similar to those for *The Rescue*, the serial which Spooner's precursor David Whitaker had written in order to introduce the character of new companion Vicki. Spooner's task was to develop and establish a replacement for the character of Ian Chesterton; early in 1965, actor William Russell had indicated that he would soon be leaving the series. At this point, it was uncertain whether or not Jacqueline Hill, who played Barbara Wright, would also be moving on.

By the first week of February, filming for this four-part story, Serial S, was already being arranged (four days' work at the BBC's Ealing Film Studios would not be allocated until late May). On Thursday 11 March, producer Verity Lambert set in motion clearance for Spooner to write the new, untitled story; the practice of story editors commissioning themselves was frowned upon, so Lambert had to justify Spooner's involvement to her superiors. The main issue concerned the regular cast members: negotiations with both Jacqueline Hill and Maureen O'Brien (who played Vicki) were continuing, but would not be resolved for several more weeks – by which time Lambert (who had been asked by Head of Drama Sydney Newman to help establish a new soap opera, *The Newcomers*) would herself have been replaced by a new producer. Spooner's services would be required because scripts would need to be ready sometime in April – when there would be insufficient time to brief an outside writer on any new regular characters who might need to be introduced. Furthermore, none of the series' current writers were available; the serial would need to be written to be produced very cheaply, to offset the expensive Dalek story preceding it; and the second episode would have to be constructed to allow for one week's holiday for the show's star, William Hartnell (this had already been agreed with Hartnell's agent). Spooner was given the go-ahead to write Serial S on Monday 15 March.

STORY EDITOR Donald Tosh

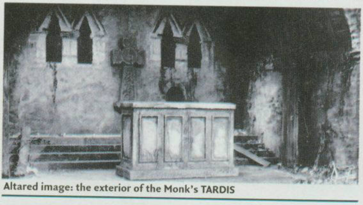
Having worked in the theatre for some time, Donald Tosh joined Granada Television's Story and Contracts Department in 1957; during the next six years, he was involved in initial discussions regarding a new soap opera – which eventually aired as *Coronation Street*. In 1963, Donald Wilson – Head of Drama Serials at the BBC – invited Tosh to join the Corporation, supposedly to story-edit the Sunday afternoon classic serials. As it transpired, however, a staff member on BBC soap *Compact* fell ill; Tosh tepped in on a temporary basis, but soon found himself permanently assigned to *Compact*. After 18 months on the series, Tosh was looking for a change; offered a choice between working on *Doctor Who* or a new soap, *199 Park Lane*, he opted for the variety offered by *Doctor Who*.



Questions regarding the regulars were resolved over the coming weeks: Hill indeed opted to leave the series with Russell, while O'Brien was contracted on Friday 19 March to appear in Serials P, Q and R – *ie*, until the end of the Dalek serial, titled *The Chase*. Early in April, it was confirmed to the press that Ian and Barbara would be leaving the series. Spooner busied himself developing a new companion – an ascerbic astronaut included as a contingency measure in Terry Nation's draft script for the final episode of *The Chase*, *The Planet of Decision*. Nation's script, written around February/March, gave the astronaut's name as 'Roger Bruck'. Since it was unclear which of the cast would remain or depart, the draft had ended with the characters at the door of the TARDIS, where Nation wrote: "From here Dennis, it's all yours. If our time travellers go on their way, we can give Bruck the Dalek time machine. There are infinate variation [*sic*]." Spooner rewrote the episode so that Ian and Barbara left in the Dalek vessel, while the astronaut, renamed 'Michael Taylor', would remain with the Doctor and Vicki.

In this new storyline, Spooner particularly wanted to move away from the 'pure' historical tales he'd written beforehand (*The Reign of Terror* and *The Romans*), while continuing to develop his penchant for comic elements; he also sought to blur the boundaries of the series' 'past' and 'future' stories. The new serial would revolve around a comic character – Spooner postulating that the Doctor might not be the only time traveller active in the universe ...

Working from the original writers' guides developed in 1963 by Sydney Newman, Donald Wilson and CE Webber, Spooner studied the background to the Doctor and developed the hero's antithesis in the Monk. Whereas the Doctor was very serious about the matter of interfering in time – as had been emphasised in serials such as *The Aztecs* and *The Romans* – the Monk would delight in this tampering, taking it very lightly. Spooner envisaged the Monk as being rather like a character from one of Frank Richards' Billy Bunter books – an overgrown schoolboy prankster.



Altared image: the exterior of the Monk's TARDIS

Towards the end of March, it became clear that Spooner was not going to seek to extend his contract as story editor beyond the initial six months; his friend Terry Nation had been appointed script supervisor on *The Baron*, a new ITC action series which was due to start shooting in colour at ABC Elstree Studios in July. Nation had asked Spooner to become both his assistant and a writer on *The Baron* – which, with its American sales, would be a higher profile series than *Doctor Who*. A new story editor would therefore be needed to take over in early May, after trailing Spooner for a few weeks. Drama department employee Donald Tosh was duly moved over from his chores on the soap opera *Compact*, joining the *Doctor Who* team in April – by which time it was known that Lambert was to be replaced by novice producer John Wiles.

Cowl of the wild: the Monk (Peter Butterworth) watches from the clifftop

To help Wiles and Tosh familiarise themselves with the series to date, a document entitled *The History of Doctor Who* was drafted, covering all the serials so far commissioned – up to and including a one-off Dalek episode (ordered in February, and then referred to as Serial DC). The as-yet-untitled Serial S was outlined thus: "A 4 part story set in 1065. Doctor Who meets another time traveller who opposes everything our Doctor stands for. He is intent on changing the future and attempts to defeat William the Conqueror. Michael joins the Tardis crew." Tosh liked Spooner's plan to fuse together past and future narratives.

The first part of Spooner's new serial was initially entitled *The Paradox*, and included various references back to the departure of Ian and Barbara in *The Chase*, along with the Doctor (generally referred to as "Doctor Who") commenting on his parting of the ways with his grand-daughter Susan in *The Dalek Invasion of Earth*. Also maintaining continuity with *The Chase* were Vicki's comments about being at New York's Empire State Building during their flight from the Daleks, their initial meeting with 'Michael' and his toy panda Hifi, Michael's escape through the jungle and Vicki's fear of heights. The Doctor also wishes that Barbara was with them; her knowledge of history would be of assistance.

Originally, Vicki is impatient for the TARDIS to materialise again; on hearing a sound from elsewhere within the TARDIS, she reminds the Doctor that he'd left the outer door open at their last landing, when a Dalek guard could have entered the Ship. Vicki was also given more dialogue berating Michael for his stubbornness for not believing her about the TARDIS. Describing the TARDIS' equipment

SCRIPTING The Monk

The Monk was generally referred to as 'the old monk' in early sections of the script, and was introduced thus: "An old monk looking out to sea. Wearing a habit, the wind buffeting him. The monk is perhaps sixty years of age. His face is mischevious, sly and cunning. A sense of humour mingles with a 'naughty boy' look. Energetic and spry."

The comedy business with the Monk using an electric toaster to make breakfast in the second episode, *The Meddling Monk*, was a late addition, not present in Dennis Spooner's script.

Many of the stage directions emphasised the humour in the character's efforts to keep his true nature secret from the Saxons: when Edith approaches the Monk in the second episode, he is pretending to be concentrating deeply on his scrolls (Spooner noted that the Monk "'jumps' and 'comes to' in a very exaggerated way"). Later in the same episode, the Monk stands on a clifftop, "delves into the folds of his habit" and "produces a smart snuff box. He takes out a pinch, scatters it on the back of his hand (this with difficulty because of the wind). Eventually he has some measure of success, and sniffs it. He bangs his temple with the palm of his hand to clear his head, then, satisified, he pockets the snuff box."

SCRIPTING 1066 and all that

Drawing upon one of the most famous years in British history – one well-known to all schoolchildren – Dennis Spooner based his narrative around events building up to William of Conqueror's victory over King Harold II at the Battle of Hastings in 1066. In the first episode, *The Watcher*, Spooner specified the setting as "September 1066" (having deduced the year, the Doctor estimates the season by the leaves on the trees as being "late summer"). In the same episode, the Doctor talks of King Edward being laid to rest, which Edith confirms was at the start of the year; Edward the Confessor died after an illness on 5 January.

Edward was the last king of the House of Cerdic, and many claimed the throne of England as their own, including Harald Hardrada, the great warrior king of Norway, and Edward's cousin in Normandy, the reknowned fighter Duke William (who assumed that he would succeed Edward, even though he was illegitimate). Tostig, the former Earl of Northumbria, had been driven from his seat of power, seeking refuge in Flanders – leaving his eldest brother, Harold of Wessex, the most powerful Earl in the country. So it was Harold Godwinson who was crowned the new King of England as Edward the Confessor was laid to rest.

William's invasion fleet, consisting of more than 500 vessels, massed on the Normandy coastline; the fleet was fully constructed by August. Led by Tostig, a series of raids on the eastern coastline had taken place in the early summer – but, after his force had been repelled by locals in north Lincolnshire – he went north to spend the summer in Scotland, gathering fresh forces for an attack on Northumbria. These were (presumably) the Viking raids which Edith refers to in *The Watcher* – the raids which King Harold did not help repel. Certainly, during the late summer, Harold was concentrating his forces on defending the south coast from attack by William's Norman forces; in the third episode, *A Battle of Wits*, Edith refers to the men travelling south to join Harold Godwinson's army. Meanwhile, King Harald Hardrada of Norway had assembled a fleet off the Solund Islands and sailed south via the Orkneys to join his allies, who included Tostig. Early in September, Tostig's forces made for the Tyne while Hardrada went ashore at Cleveland and attacked Scarborough; the Norwegian armada eventually anchored in the Ouse just south of York. In *A Battle of Wits*, the Doctor tells Edith that the Vikings will land south of her village in the Humber; the Monk tells Wulmoth that he expects the Vikings to arrive in force in two or three days' time, and states that the only reason William the Conqueror defeated Harold at the Battle of Hastings was because Harold had to march to Stamford Bridge to defeat the Vikings first. Around the end of the second week of September, news of Hardrada's preliminary landings had reached Harold in London, and he set north with his men. However, when Harold's forces reached Tadcaster on Sunday 24 September, the first battle between the Vikings and the King's allies had already occurred; victorious, Tostig and Harald had occupied York. The next morning, Harold advanced on the invading forces camped at Stamford Bridge, attacking the weakened Norwegian force which was exhausted from the recent battle. Harold triumphed, but suffered massive losses. On Thursday 28 September, William of Normandy's forces landed in Sussex. By 6 October, Harold had got news of the landing, reorganised his depleted forces and returned to London. The massed British army set off for the south coast on 11 October, but – still exhausted – was defeated at the Battle of Hastings on Saturday 14 October 1066.

to Michael, the Doctor was to refer to the console as a "time rotar" [sic]; he also commented that cloaks seem to fit into most time periods. For the second time in the show's run, a definition of the acronym 'TARDIS' was included in the script, while the Ship's supposed ability to blend into its surroundings was explained for a third time (the Doctor suggesting that, "If our destination was a luxury liner then it would materialise possibly as an extra ventilation shaft").

The monastery was described as "two or three centuries old, and long deserted. It is crumbling, and becoming derelict. The forest has closed in on it." In the stage directions, the Doctor discovers a tape recorder playing a monastic chant, not a gramophone: "Stretched over both spools is one link of tape, going round and round. It was this constant repetition, and the join in the tape that Doctor Who first heard." (By the time of the subsequent script, this had been changed to a gramophone, for the scene in which the Monk moves the player's needle.)

Spooner specified stock film of the sea at night, the moon in the sky and the Viking raiding ship to be used as a budget-saving measure. Working around Hartnell's scheduled holiday, in the second episode, *The Meddling Monk*, he had the Doctor only appear in the reprise and in a series of voice-overs from his off-screen cell which could be pre-recorded the previous week. As originally written, Vicki has to help Michael to walk after their ambush in the forest by the Saxons, and Edith is accompanied by both a man and a woman on her visit to the Monastery – but this was later reduced to just one woman.

The script for the final episode, *Checkmate*, contained additional references to the Monk's actual and planned interferences in Earth's history. His diary indicates that he suggested the idea of a flying machine to 15th century Italian artist and engineer Leonardo da Vinci; he also claims that it was his 'anti-gravitational lift' that allowed the ancient Britons to construct Stonehenge, and hopes to enable English dramatist William Shakespeare to see his play *Hamlet* performed on television.

Saxon violence: Edith (Alethea Charlton) on the lookout for Vikings

The production team was assembled during April. The director was to be Douglas Camfield, who had just completed recording his first full *Doctor Who* serial, *The Crusade*, after his trial episode *The Urge to Live* had been taped as part of *Planet of Giants* the previous September. Camfield was pleased to be assigned to this new serial, thinking it one of Spooner's better scripts. Designer Barry Newbery – also fresh from *The Crusade* – had worked regularly on *Doctor Who* since the first serial in 1963, largely handling the historical tales. As usual, costumes and make-up were supervised by Daphne Dare and Sonia Markham respectively.

As it turned out, Spooner's familiarity with the series and his establishing of the new companion meant that Tosh had very little to do on his first credited serial; he was, however, unhappy with a speech in *A Battle of Wits* in which the Doctor revealed what was going to happen in the coming weeks, and apparently wanted Hartnell to omit this dialogue on the day of recording.

> **'Since when were there wristwatches and gramophones in 1066?'**
>
> A housewife • VIEWERS' REPORT

Spooner's cost-effective script had reduced the original four-day filming allocation to a minimum, and so it was decided that some of the filming schedule for Serial S – referred to in its later planning stages as *Dr Who and the Monk* – should be allocated to the concluding sequences of *The Planet of Decision*; although intended to be used in a serial directed by Richard Martin, these would be handled by Camfield's team. On Thursday 6 May, Camfield took Russell and Hill around various landmarks in London to obtain photographs of the pair; these would form a montage sequence concluding the episode.

The morning of the following Monday, 10 May, saw model shots of the TARDIS for use in Camfield's serial filmed at Ealing's Stages 3A and B; these silent 35mm inserts showed the ship materialising beside the cliffs in *The Paradox* and departing at the end of *Checkmate*. Further scenes for *The Planet of Decision* were filmed that afternoon, showing Ian and Barbara on a bus and outside a maintenance garage on the Ealing backlot.

All the remaining film for the serial came from stock: the BBC provided silent 35mm film of seagulls for the first and final episodes, along with a shot of the moonlit sky in *The Paradox* plus shots of the Northumbrian moors and a Viking ship for *The Meddling Monk*. Other film was hired from Pinewood, with more

NAMES Saxons and Vikings

Dennis Spooner gave his 1066 AD characters names that were germane to the times.

Of the Saxons, 'Edith' was the name of one of King Harold's sisters, while 'Wulnoth' was a corruption of 'Wulfnoth', the name of King Harold's grandfather.

Of the Vikings, 'Ulf' was an Earl who was the brother to King Harold's mother, Gytha. In the script for the second episode, *The Meddling Monk*, 'Sven' was originally referred to as 'Sweyn', after one of Harold's brothers – but he was renamed in the third script, *A Battle of Wits*.

silent 35mm stock showing the tide and the sea being required for *The Paradox* and *The Meddling Monk*.

By Thursday 13 May, the role of Michael Taylor had yet to be filled, and the production team was becoming concerned. It was not until the following week that Lambert and Spooner spotted a likely candidate, when Peter Purves performed the small comedy part of American sightseer Morton Dill in *Flight Through Eternity*, the third episode of *The Chase*. Impressed by Purves' range, Lambert and Spooner approached the actor over a drink in the BBC bar after the episode was recorded on Friday 14 May, and asked him if he would be interested in accepting the regular part of Michael. Purves said that he would, growing a beard in the three weeks before he needed to record the character's first appearance at the end of *The Chase*.

On Thursday 20, the title of the first episode was changed from *The Paradox* to *The Watcher*. The following day, O'Brien was contracted to appear in the 12 episodes spanning Serials S to U, and Purves was formally engaged to play Michael through to Serial U; a few days later, Hartnell was contracted to appear in a further 30 episodes, comprising Serials S to Y. In the last week of May, Purves' character was renamed 'Steven' Taylor – although the scripts still generally referred to him as 'Michael'.

Until late in May, it was still planned to record Serial S in Studio 1 at Riverside Studios in Hammersmith, where *The Chase* was then being taped on Fridays. However, it was decided to switch recording back to Television Centre at Wood Lane with *The Watcher*, this venue having been used on various episodes since *The Aztecs* in May 1964.

Wulnoth and Eldred plan retribution for Edith's assault by the Vikings

The overall title for the serial doesn't appear to have been settled until very late in the day; production assistant David Maloney (later a director on *Doctor Who*) later joked that the story was originally referred to as 'The Vikings' until it was realised they had more Saxon extras than Vikings – and the crew started calling it 'The Saxons'. By the time synopses and promotional documents were ready to be released in early June, the title *The Time Meddler* was being used; this appeared in the *Radio Times* on Thursday 10 June, just as Synopses for the Deaf were issued for the first two episodes. (In the synopses, 'Michael' was to find a modern biro, watch and tape recorder in the first episode.)

Rehearsals for *The Time Meddler* began on Monday 7 June at the Territorial Army Drill Hall on Uxbridge Road. Camfield drew up a strict schedule for each week, breaking down scenes to the nearest five minutes of rehearsal time each day between 10.30am and 5.30pm. The team was now joined by trailing producer John Wiles, a change which Hartnell found unsettling. The actor took to throwing faked tantrums, to scare the production team into letting him have his own way; later, Hartnell would tell his other cast members that he was only joking. Whereas Purves was delighted with the story and Spooner's development of Steven's rather sardonic character, O'Brien was less impressed with the new scripts.

The main guest star, comic actor Peter Butterworth, was delighted to be part of the *Doctor Who* team and enjoyed playing the fun character of the Monk. Of the remaining cast, Wulnoth was played by Michael Miller – a distant descendant of Henry VII, according to promotional material. Edith was played by Alethea Charlton, who had appeared in the very first *Doctor Who* serial (on which Camfield had been a production assistant). Cast as the non-speaking Saxon, Hunter, was Michael Guest, who had had a small role in *Marco Polo* and been an extra in *The Crusade*.

For the music score, Camfield's budget-conscious plan was to feature percussive drumbeats played by a solo artist, rather than a group of musicians. The artist selected was Charles Botterill, who had played percussion on Tristram Cary's score for *Marco Polo* (again, on which Camfield had worked). Botterill recorded eight minutes' music, to be used in all bar the first episode, in Lime Grove Studio R on the evening of Wednesday 9 June. The rest of the music would come from stock sources [see panel].

The Watcher was recorded in Studio 4 at Television Centre on Friday 11 June. Taping was scheduled to take place between 8.30 and 9.45pm, following camera rehearsals – but a technical breakdown delayed the start of recording by four minutes. The opening title caption was shown over a shot of Vicki looking at the Doctor's clock, while the writer credit appeared over a shot of the Doctor at the console. Back projection of a cloudy sky was used for the scenes on the Cliff Top set, along with a wind machine. Where the Monk looks down on the TARDIS, a high angle shot of the model Police Box, complete with flashing light, was used; this caused Camfield problems with his camera angles. During the TARDIS scene, O'Brien changed the scripted definition of TARDIS from "Time And Relative Dimension In Space" to "Time And Relative Dimensions In Space".

The first recording break came after the scene where Steven is introduced to the Ship; Purves then had his beard shaved off, and changed out of Steven's costume from *The Chase* (although Hartnell and O'Brien both retained theirs). The Saxon Hut set was constructed very carefully by Newbury in the style of an authentic 'cruck', with the studio floor painted black to resemble ox blood. To allow for camera moves, recording breaks came around the scenes showing Vicki and Steven in the forest at night; the forest set was dressed fibreglass trees from stock. The monastery exterior, based on a Saxon tower, was built as a multi-level set, with a forced-perspective 'ruined building' at the rear which housed the electric light used by the Monk. The sound in the monastery sets was echoed into the studio; the set was directly based on photographs of a Saxon church which Newbery had seen in a book. The 'Next Episode' caption and the closing credits rolled over a shot of the trapped Doctor, faded to black. This last sequence was then re-enacted minus the caption and captured on 35mm film to act as the reprise for the subsequent episode. As it transpired, the session over-ran by seven minutes because one of the scenes was found to contain more music than had been cleared for use, and this had to be re-recorded at the end of the evening. Hartnell was then released on his week's holiday.

To bring *The Watcher* down to time, a scene showing Vicki and Steven in the forest was cut. Coming just after the Doctor's arrival at the settlement, this opened with Vicki hearing wolves howling as night falls. Steven says he expected them to have found a building or house by now, but Vicki reminds him that there weren't that many in the tenth century. Still unconvinced, the astronaut suggests they find shelter.

Rehearsals for *The Meddling Monk* began on Monday 14, when the cast were joined by fight arranger David Anderson – who was to choreograph the forest battle between the Saxons and the Vikings, and also play the Viking, Sven. A judo

Tomorrow people: Steven and Vicki get involved in their planet's past

Fake plastic trees: the Northumbrian forest set (left) and the entrance to the monastery (right)

expert who had worked on *The Avengers*, Anderson had been noted by Camfield as an extra in action sequences on *Marco Polo*, and had been cast in a small role as de Marun for a fight sequence in *The Lion*, the first episode of *The Crusade*; Anderson had also arranged fights on *The Aztecs* and managed two pop groups. The fight was planned in accordance with Camfield's camera moves for the confines of the electronic studio, and departed from Spooner's scripted directions. Purves attended a special photographic session on the morning of Wednesday 16, when publicity shots were taken.

Inside the Saxon hut (left) and the ingenious clifftop set (right) with its back-projected sky

The Meddling Monk was recorded in TC3 on Friday 18 June between 9.00 and 10.15pm. The episode began with the 35mm filmed reprise showing the Monk facing the caged Doctor; opening captions were superimposed over first this, then the subsequent library shot of the Northumbrian moors at dawn. Recording breaks were scheduled around the first forest scene, in which Vicki and Steven are captured, to add and then clear fake mist. In Hartnell's absence, the Doctor's voice – as taped the previous week – was played back into the monastery corridor set, calling out from behind the cell door. Where the Monk looks out over the sea, his 'view' of the film stock Viking ship was shown through a twin circled 'binocular' mask. More recording breaks followed the clifftop scene: after the scene in which the Monk, Vicki and Steven leave the Saxon settlement and then after the ambitious studio fight sequence in which stuntmen Tim Condren and Fred Hagerty had appeared as Saxons. The 'Next Episode' caption ran over a shot of the heap of furs on the bed in the Doctor's cell. At the end of recording, there was a re-take of some material – from Wulnoth leading the Saxons from the village to hunt the Vikings, through Vicki and Steven entering the Monastery, and then to the three Vikings moving through the forest.

> **'The Time Meddler was our first attempt to mix historical and science fantasy stories. It was a mould-breaker ...'**
>
> **Donald Tosh** • DWM 191

Rehearsals for *A Battle of Wits* began on Monday 21. On Thursday 24, Hartnell, Purves and O'Brien attended filming for the subsequent serial, *Galaxy 4*, at Ealing. *A Battle of Wits* was recorded in TC4 on Friday 25 June between 8.30 and 9.45pm; Miller pre-recorded one of his lines to be played back later. The episode opened with a re-enactment of the scene where Steven and Vicki enter the cell; captions were again superimposed over the furs. The first recording break came during the first forest scene, showing Ulf and Sven moving along; this was to allow the cameras to move, and also to add extra trees to make the forest set appear bigger. During recording, Butterworth ad-libbed the Monk's anachronistic comments about converting kilometres to miles.

The second taping break, which came after the Doctor leads the Monk away, allowed Hartnell to don a monk's habit for the remainder of the recording; there were also breaks either side of the scene at the Village in which the Monk asks Wulnoth to light bonfires. The final break came before the closing scene, allowing O'Brien and Purves to move from the Hall set into that of the Monk's TARDIS. The Monk's TARDIS exterior was designed after a Saxon altar block; the interior was limited to view of the doors of the regular TARDIS set.

The 'Next Episode' caption ran over a shot of Vicki and Steven; at the end of recording, the final sequence was acted out once more, to be transferred to 35mm film as the final part's reprise.

Minor edits were made to *A Battle of Wits*. The first cut, of 15 seconds' duration, had the Monk treating the wounded Eldred, and saying that there is one more thing he needs to do. The second cut followed the shot of the Doctor imprisoned in his cell by the Vikings; originally, Sven looked through the bars of the door to see the Doctor sitting on his bed.

On Saturday 26, Hartnell recorded a voice-over for use in the serial. Rehearsals for *Checkmate* got underway in the week leading up to broadcast of *The Watcher*; the serial was previewed in the *Radio Times* on Thursday 1 July, complete with a photograph of the new crew outside the TARDIS.

Recording on *The Time Meddler* concluded with *Checkmate*, taped in TC4 between 8.30 and 9.45pm on Friday 2 July. The episode opened with the 35mm reprise from *A Battle of Wits*, after which title captions were shown over a shot of Vicki and Steven in the Monk's TARDIS; this set consisted of wall flats and the console prop from the regular TARDIS set albeit with new dressings and with the console raised on a dais. During recording, new lines from Hartnell pointed out that the Monk's Mark IV machine is fitted with an 'automatic drift control', to allow the ship to be suspended in space safely; the actor ad-libbed some dialogue where the Doctor removes the dimensional controller from the Monk's ship.

A recording break allowed Hartnell, Purves, O'Brien and Butterworth to move from the Monk's TARDIS set to the Hall. In a later scene, Purves improvised his "Doc ... tor" gag, referring back to *The Watcher*. A recording break occured prior to the final attack on the Vikings in the forest, and another pause permitted the Viking actors to be replaced by dummies – filled sacks, in fact – for the shot of the Saxon mob killing the Nordic invaders. Yet another break allowed the regular cast members to again move from the Monk's TARDIS into the Hall, and to set in the small photographic blow-up of the TARDIS set for the inlay shot of the Monk staring into his miniaturised TARDIS.

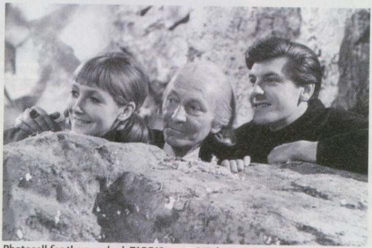
Camfield had also arranged a special closing credit sequence, since *Checkmate* would conclude the second season as broadcast; here, the regular cast stood against black drapes to help obtain over-exposed shots of Steven, Vicki and the Doctor superimposed over a starscape caption. Camfield had originally planned to credit the extras as 'Saxon Villagers', but this was dropped from the final roller.

CASTING Peter Butterworth

In the pivotal role of the Monk, director Douglas Camfield cast actor Peter Butterworth. Destined for a naval career, Butterworth had joined the Fleet Air Arm in World War II. He ended up as a prisoner-of-war and, together with a fellow prisoner, writer Talbot Rothwell, performed in a camp concert to divert attention away from escaping internees. After the war, Rothwell encouraged Butterworth to pursue an acting career; he made his film debut in in 1948, in *William Comes To Town*. By the early 1960s, Butterworth was known for parts in serious films and plays and also for his contribution to comedy series such as *How Do You View?* (written by Rothwell), his children's series *Peter's Troubles* (which he wrote himself) and *The Bulldog Breed*, as well as quirky characters in series such as *Danger Man* and *Public Eye*. It was Butterworth's comic persona that Camfield wanted to play opposite the stern character of William Hartnell's Doctor. Producer Verity Lambert strongly approved of Camfield's choice. Hartnell and Butterworth got on very well, enjoying each other's company and performances.

MUSIC Library tracks

In addition to Charles Botterill's specially-composed percussion, stock music tracks were used throughout *The Time Meddler*. In *The Watcher*: Eric Siday's *Suspended Animation from Ultra-Sonic Perception* featured in the opening TARDIS scene; Lawrence Leonard's *Medieval Drama Part 3* played over the scene of the Monk watching the TARDIS; about a minute of the Light Symphonia's *Nuvane* played as the Doctor arrives at the Saxon village; and the chant playing on the gramophone in the monastery was *Secundae Vesperae in Nativitate* from the Choir der Menche der Lonodiktyiner Erzabter St Martin. In *The Meddling Monk*: *Mediaeval Drama Part 1*, again by Leonard, featured both in the reprise and over scenes of the Saxons in the forest; *Part 2* of the same piece was used just before the attack on Edith; Trevor Duncan's *Scorches Earth* ran as the Monk watches the sea; Harry Dexter's *Twelve Tone Links* played over Gunnar's attack on Edith; and Peter Hope's *November Fog*, as performed by the Lansdowne Light Orchestra, was used when dawn breaks in the monastery. In *A Battle of Wits*, the five music cues all came from different sections of *Twelve Tone Links* (as was one piece in the final episode). In *Checkmate*: Siday's *Magnetic Field Mood Seven* was heard as Steven and Vicki investigate the Monk's TARDIS; and Roberto Gerhard's *Meteoroids* played as the Monk looks into his miniaturised TARDIS.


Photocall for the new-look TARDIS crew: O'Brien, Hartnell and Purves

The Watcher was broadcast in a later slot than usual due to an extended edition of sporting magazine *Grandstand*, covering the Henley Regatta and the Wimbledon tennis finals. On broadcast, *A Battle of Wits* was accidentally faded out early, omitting Camfield's credit. Throughout the period of transmission, *Doctor Who* received a great deal of publicity because the Aaru movie *Dr Who and the Daleks* had been released in June: Terry Nation was interviewed on *Wales Today* on Wednesday 21 July; the Daleks were discussed briefly on *Late Night Line-Up* on Friday 23; and the movie featured in *A Quick Look Round* on Monday 26.

Summer nights and the lack of Daleks led to smaller audiences than for *The Chase*; audience appreciation figures were also down. By the time of the third episode, the serial had dropped outside the Top 20 shows – but although *A Battle of Wits* was the lowest-rated episode of the season, *Doctor Who* still enjoyed a larger audience share than ITV (most regions ran *Thank Your Lucky Stars* in opposition). The season's end drew complaints from viewers of *Junior Points of View* on Friday 30 July.

Thursday 5 August saw an Audience Research Report issued on *The Watcher*. Many of the 168 viewers canvassed found the discovery of a wrist watch, gramophone and electric light in 1066 fascinating, and a good twist to the time travel theme. Some speculated that the Monk was another time traveller, while others hoped to see the Battle of Stamford Bridge in later episodes. Generally, the viewers enjoyed the return to a historical setting and liked Steven's character, although some missed Ian and Barbara. Others found it too fantastic. Missing the point completely, a housewife was quoted as saying: "I didn't understand this at all – since when were there wrist watches and gramophones in 1066? I thought it an absolute waste of time watching something that didn't make sense." Some of those interviewed felt Hartnell was unsure of his lines. A report on *The Meddling Monk* was produced on Thursday 12 August: some viewers were still confused by the anachronistic toasters and frying pans – "Can't understand what a gramophone etc has to do with early Britons. It seems just silly" – and many now found the story slow and uneventful, observing that the fight was feeble and the sets looked 'stagey'.

The Time Meddler was marketed abroad as 16mm film recordings. Australia purchased it in May 1966, passing it uncut for broadcast from October 1966 with a repeat in March 1968. Gibraltar, Singapore and Zambia also purchased the serial circa 1966, followed the next year by Barbados, Mauritius and Sierra Leone. New Zealand bought the serial in September 1968 for broadcast that November/December; these prints were sent on to Nigeria in March 1973. The BBC retained a 16mm print of *The Meddling Monk* in its archives, and BBC Enterprises was still marketing the episodes in 1974. However, by 1977, sales had dried up – and the serial was junked, only the second episode surviving.

In October 1984, a batch of *Doctor Who* film recordings were found in Nigeria, including all four episodes of *The Time Meddler*. On being returned to the BBC by February 1985, the three formerly lost episodes were all found to be cut: *The Watcher* was missing the opening minutes of Steven being found aboard the TARDIS; a scene of the Vikings arguing in the forest was cut from *A Battle of Wits*; and the final camera shots of the Vikings being killed had been removed from *Checkmate* (here, Ulf calls out to his god, Odin, as Wulnoth and the Saxons close in). These recovered episodes were syndicated in North America from 1985, where they have also aired as a 90-minute TV movie with the on-screen title *The Time Meddler*.

Target Books editor Nigel Robinson novelised the late Dennis Spooner's scripts as *Doctor Who: The Time Meddler*; with a cover painting from Jeff Cummins, the book was published as a WH Allen hardback in October 1987, with a Target paperback following in March 1988.

When the team behind BBC2 arts magazine *The Late Show* proposed a series of archive *Doctor Who* archive repeats late in 1991, BBC technician and *Doctor Who* fan Steve Roberts urged producer Teresa Griffiths to allow him to restore the serial to represent the Hartnell era. Using complete 16mm prints of *The Watcher* and *A Battle of Wits* held by a private collector, Roberts restored all bar one of the cuts, and the serial was transferred to digital D3 tape on Friday 20 December 1991. The repeats ran on BBC2 on Fridays in January 1992, with *The Watcher* being scheduled immediately after a *Doctor Who* compilation programme, *Resistance is Useless*; other episodes ran at the regular time of 6.50pm, gaining only low viewing figures (despite appearing in BBC2's Top 20). The restored version is held by the BBC; it has been screened in both episodic and compilation form on UK Gold since December 1992. To date, *The Time Meddler* has not been released in any home entertainment format. DWM

SERIAL S The Time Meddler

CAST **William Hartnell** *Dr Who and* **Maureen O'Brien** *Vicki*, **Peter Purves** *Steven* with* **Peter Butterworth** *Monk and* **Alethea Charlton** *Edith*, **Peter Russell** *Eldred*, **Michael Miller** *Wulnoth*, **Michael Guest** *Saxon Hunter [1]*, **Norman Hartley** *Ulf [2-4]*, **Geoffrey Cheshire** *Viking Leader [2]*, **David Anderson** *Sven [2-4]*, **Ronald Rich** *Gunnar the Giant [2]*.
*Billed as 'Steven Taylor' on The Watcher

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
The Watcher	3 July 1965	6.55-7.20pm	24'05"	8.9M (15th)	57
The Meddling Monk	10 July 1965	5.40-6.05pm	25'17"	8.8M (19th)	49
A Battle of Wits	17 July 1965	5.40-6.05pm	24'10"	7.7M (28th)	53
Checkmate	24 July 1965	5.40-6.05pm	24'00"	8.3M (24th)	54

REPEAT TRANSMISSION*

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
The Watcher	3 January 1992	7.20-7.55pm	24'18"	2.4M (15th)	–
The Meddling Monk	10 January 1992	6.50-7.15pm	25'18"	2.8M (21st)	–
A Battle of Wits	17 January 1992	6.50-7.15pm	24'01"	2.6M (13th)	–
Checkmate	24 January 1992	6.50-7.15pm	23'47"	2.6M (15th)	–

*Broadcast on BBC2. Chart positions for BBC2 only

EXTRAS **Fred Hagerty**, **Tim Condren** *Stuntmen/Saxons*; **Lyn Turner** *Saxon*; **James Hamilton** *Viking*; **Ken McGarvie**, **Peter Brooks**, **Freddy Parsons**, **Derek Schafer**, **Vic Taylor**, **John Evans**, **Don Simons**, **Duggie Dean** *Saxons*.

CREDITS *Written by* **Dennis Spooner**. *Fight Arranger* **David Anderson** [2]. *Title music by* **Ron Grainer and the BBC Radiophonic Workshop**. *Percussion played by* **Charles Botterill** [2-4]. *Costumes supervised by* **Daphne Dare***. *Make-up supervised by* **Sonia Markham** [**Monica Ludkin** *supervised 3, uncredited*]*. *Lighting* **Ralph Walton***. *Sound* **Ray Angel** [**Brian Hyles** *supervised 4, uncredited*]*. *Story Editor* **Donald Tosh**. *Designer* **Barry Newbery**. *Producer* **Verity Lambert**. *Directed by* **Douglas Camfield**.
*Credited on Checkmate only

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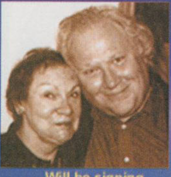
Sat. 18th August



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Philip Madoc
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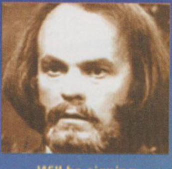

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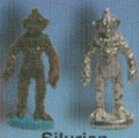

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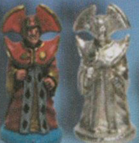
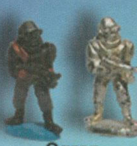


Timelord



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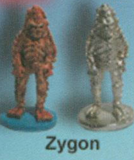
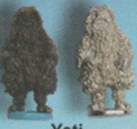
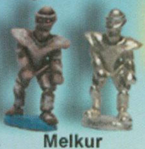


Zygon



Yeti



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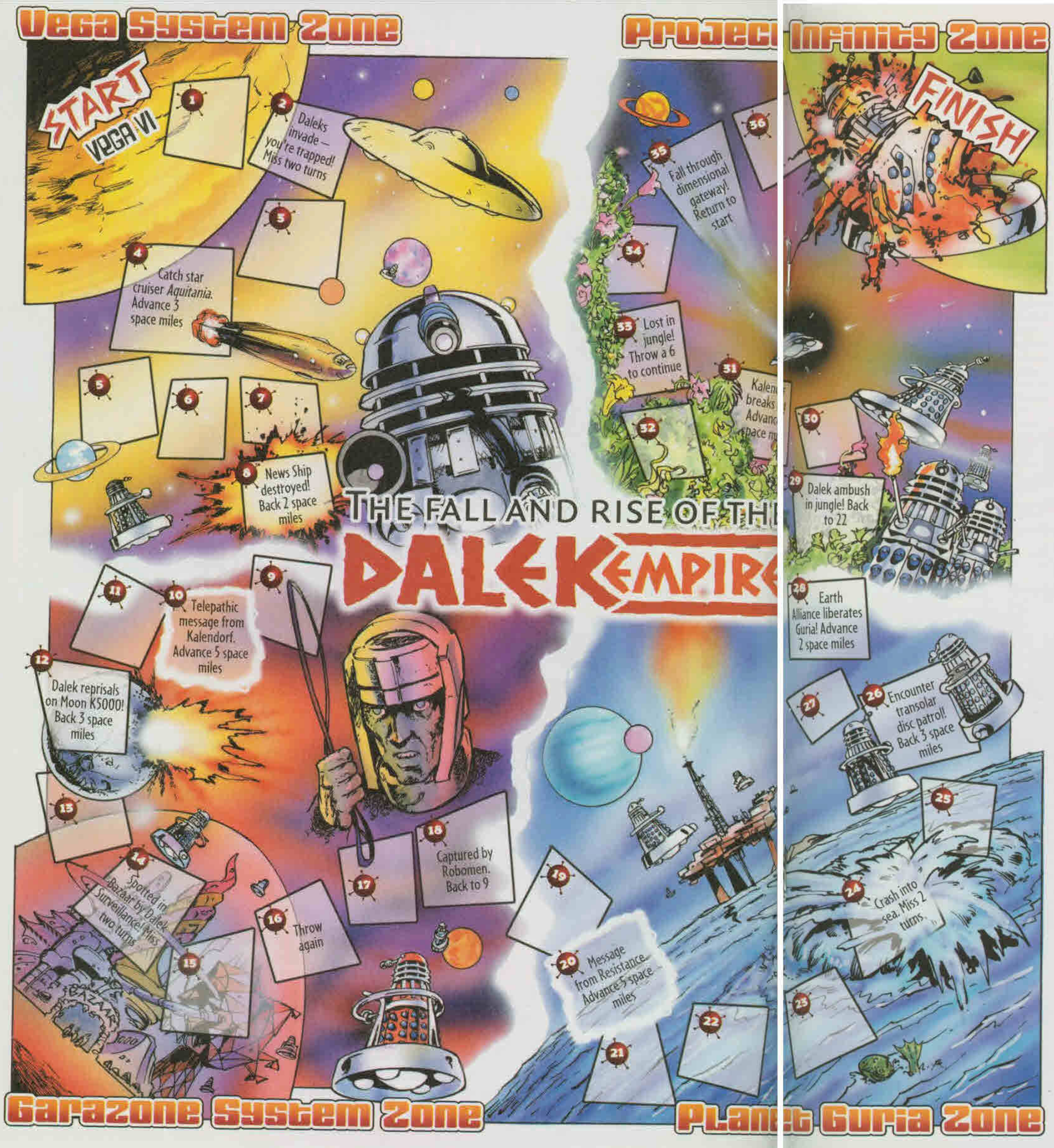

Vega System Zone
Project
Infinity Zone
START
VEGA VI
FINISH
1
2 Daleks invade – you're trapped! Miss two turns
3
4 Catch star cruiser *Aquitania*. Advance 3 space miles
5
6
7
8 News Ship destroyed! Back 2 space miles
9
10 Telepathic message from Kalendorf. Advance 5 space miles
11
12 Dalek reprisals on Moon K5000! Back 3 space miles
13
14 Spotted in Bazaar by Dalek Surveillance! Miss two turns
15
16 Throw again
17
18 Captured by Robomen. Back to 9
19
20 Message from Resistance. Advance 5 space miles
21
22
23
24 Crash into sea. Miss 2 turns
25
26 Encounter transolar disc patrol! Back 3 space miles
27
28 Earth Alliance liberates Guria! Advance 2 space miles
29 Dalek ambush in jungle! Back to 22
30
31 Kalend breaks Advanc space m
32
33 Lost in jungle! Throw a 6 to continue
34
35 Fall through dimensional gateway! Return to start
36
THE FALL AND RISE OF THI
DALEK EMPIR
BAZAAR
Garazone System Zone
Plan
t Guria Zone

With audio simulations detailing the return of the once-mighty Dalek Empire now reaching our solar system, Space Security Service Commander **John Ainsworth** delivers an update on the Daleks' exploits – outside the absurd televisual fantasies broadcast under the title *Doctor Who*, of course. Read on – Priority One!

As you will be aware, Vega VI has recently been occupied by a Dalek invasion force. Other star systems are currently preparing to repel the invaders – and it is the duty of all Mankind to make every effort to thwart the Dalek threat – by any means necessary.

Dalek saucers have been absent from our skies for many years thanks to the brave efforts of Space Security Service, Unispace and Anti-Dalek Force agents of the past – legendary figures such as Sara Kingdom, Marc Forest, David Carson, Kurt Soren, Joel Shaw, Reb Shavron and Mark Seven (some of whom may even be your own ancestors). As a result, the general population and some members of the intelligence community are unfamiliar with the Daleks and their formidable technology. Some may not even have heard the word 'Dalek' before, or may believe them to be merely a fantasy invented to frighten children. All this is a testament to the good work carried out by those SSS and ADF agents who banished the Daleks from our worlds. However, as the inhabitants of Vega VI now know to their cost, the Daleks are very much a reality. They are back, and will not stop their onslaught until all member worlds of the Earth Alliance are part of the new Dalek Empire.

All SSS agents should familiarise themselves with the Daleks, their capabilities and their tactics. To defeat our enemy, we must *know* our enemy. All information held by the SSS regarding the Daleks and our previous engagements with these creatures is now available to be downloaded into your Pocket Computer. This vital information will prove invaluable in the struggle against this alien menace ...

contact

Our first and most unfortunate encounter with the Daleks came when the *Starmaker* passenger ship from Earth was damaged by what we later learned was a Dalek-induced meteor storm and forced to crash-land on Skaro, the Daleks' homeworld. The ship, plus most of the crew and passengers, were eventually destroyed by the Daleks, but Captain Fleet and two juvenile travellers managed to escape in a Dalek ship and return to Earth, alerting humankind to the potential threat. However, we speculate that from the wreckage of the Earth vessel the Daleks were able to find a clue to the location of Earth, which stands 'in the next universe but one' from Skaro. One thesis suggests that the phenomenon of 'sky curve' could account for the Daleks' blind spot until that point [complete account published in *The Dalek Chronicles: The Road to Conflict*, TV21 comic strip].

As expected, the Dalek invasion fleet approached the Solar System – and despite Captain Fleet's advance warning, we were ill-prepared to defend ourselves from the overwhelming Dalek forces. Fortunately, the Dalek invasion coincided with the arrival of the Elders' organic fleet in the Solar System, who had returned to Earth after millennia to lend their guiding hand. The Daleks abducted a group of human colonists from Saturn's moon Titan, and used them to pilot Dalek ships against the Elders' fleet. Fortunately, the Elders were aware of the Daleks' plan, and chose to intervene – causing the Daleks to attack each other. The Golden Emperor's vessel was the only ship to escape the disaster [*The Dalek Chronicles: Return of the Elders*, **DWM** comic strip].

invasion

The intervention of the Elders gave Earth a reprieve from the Daleks, but we were still unprepared for the Golden Emperor's next gambit. At the beginning of the 25th Century [*The Dalek Book: Break-Through*], instead of the anticipated Dalek invasion fleet, the planet Skaro itself entered the Solar System! Propelled by unknown forces, Skaro cut across the orbits of Neptune, Uranus and Saturn – and from their homeworld the Daleks launched their invasion. They eradicated the primitive inhabitants of Jupiter's moons, exterminated the reptile creatures on Saturn's satellites and murdered the Earth colonists on Mars. Concealing their presence in the Solar System by use of an Electron Shield, the Daleks bypassed Earth and attacked the New Paris colony on Venus, where the population was subjugated and enslaved [*The Dalek Book: Skaro – Invasion of the Daleks*].

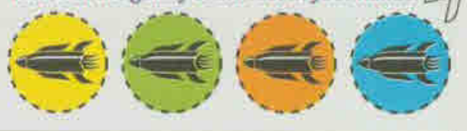
Mineral and oil deposits needed for the war effort were rare on Skaro – possibly as a result of the neutron bomb explosion that created the Daleks as we know them today. The slave labour force on occupied Venus was used to drill for oil deep below the surface of the planet. Brothers Jeff and Andy Stone, in an ingenious and daring attempt to rescue their sister Mary, were able to liberate the slaves, forcing the Daleks to retreat to the Churchill

Finished artwork by Lee Sullivan. Game designed by John Ainsworth and Nicholas Briggs, with Clayton Hickman

we want you as a new recruit!

Reckon you've got what it takes to defend the solar system from the Dalek menace? The 2D simulation opposite, which replicates events which Anti-Dalek Force agents believe have been occurring in the far-off fringes of the universe, has been designed to sort out future Space Security Service agents from mere exterminator-fodder!

Two to four players are required. Cut out the SSS spaceship tokens below and paste them onto card. Throw a dice once each – highest score starts. Each square represents one space mile. If you're first to the finishing post, report to any SSS Recruiting Station immediately. The future of the galaxy could rest in your hands!



Mountains [*The Dalek Book: The Oil Well*]. Jeff and Andy pursued the Daleks to their mountain hideaway, where they discovered that the invaders from Skaro were preparing to escape with their stockpiles of oil. Once again, thanks to the Stone brothers, the Daleks' plan was disrupted; the invaders were destroyed as they attempted to escape in their spacecraft [*The Dalek Book: Skaro – The Secret of the Mountain*].

VICTORY

The Daleks' rout from Venus was a significant turning point in the fortunes of the Earth's attempts to drive the Daleks from the Solar System. The invasion of almost every planetoid in the system save Earth had taken a matter of weeks, but it took a full nine years for Earth to finally achieve victory over the invaders. It is significant to note that each success was the result of tireless endeavours to find weaknesses in the Daleks themselves, rather than a head-on assault. On Jupiter, Mary Stone concocted an acid that ate through the Dalek casings; on Mercury, Andy Stone employed an army of ants to infect the Daleks with rust; and on Pluto, Jeff was able to bend the Sun's rays to blind and disarm the Daleks. Details of these victories can be found in the book of *The Age of Universal Peace*, which is freely available for download from all good text-servers.

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Atomic Rust Plagues Skaro
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DALEKS SEEK NEW CONQUESTS
MAIN FLEET ON THE MOVE
CORGI MODEL CLUB NEWS

Dalek saucers have been absent from our skies for many years, thanks to the efforts of the SSS and ADF

Finally, the Daleks were chased back to Skaro where they sealed themselves in with a magnetic field of neutral atoms, making it impossible for us to land our ships there. Fortunately, Jeff Stone deduced that that two small holes, one above each of the poles, in the Daleks' defence field, were necessary to maintain the integrity of Skaro's atmosphere. Stone gave the Daleks an ultimatum – lower the field and surrender, or have the holes plugged and Skaro's atmosphere drained. The Daleks, who apparently cannot live without air indefinitely, had no choice but to capitulate [*The Dalek Book: Skaro – Break-Through*].

On Skaro, the Golden Emperor was forced to meet with the Earth's ambassadors and sign a peace treaty – the terms of which stipulated that the Daleks would be stripped of all their weapons and they would never leave the confines of Skaro again. However, members of the Daleks' 'Black Fleet' were discovered to be still at large, having taken refuge on the Earth's Moon. There, they had hatched a desperate and complicated plan to detonate discarded Earth nuclear devices and attempt to send a vast cloud of moon dust into the Earth's atmosphere during an eclipse of the Sun. Fortunately the ever-vigilant Stone family were at hand to defeat the Daleks' plan, prematurely detonating the nuclear devices and destroying the Daleks in the process. However, their experience on the Moon proved that despite the Dalek surrender, it would be dangerous to let our guard drop [*The Dalek Book: Skaro – Battle for the Moon*].

RESURRECTION

Despite the fears of the family Stone, 200 years of uninterrupted peace followed the Daleks' surrender. Confined to Skaro (which had been piloted back to its original star system) and disarmed, the Daleks took no further hostile action – but, as we now know, the Daleks have infinite patience, and were merely waiting for the right opportunity.

Their chance came when a mobile mechanical planet programmed to destroy anything in its path – which was later discovered to have been sent by the Daleks' old enemies, the Mechanoids [*The Dalek World: The World that Waits*] – approached the Solar System. After two centuries of peace, the few weapons that mankind still possessed were powerless to stop the machine-might of the Mechanical Planet.

At this point, the Daleks broke their agreement – and sent a delegation to Earth, headed by the Golden Emperor himself. Skaro, too, was threatened by the Mechanical Planet, and the Emperor offered Dalek assistance in destroying it – but to do so would mean allowing the Daleks access to their weapons, which had been sealed in a huge vault in orbit around Skaro. After 200 years the first Dalek war seemed like a distant memory – and faced with annihilation, Earth's leaders had no choice but to agree to the Daleks' offer. Although one can sympathise with their dilemma, this decision was to have repercussions that we are still feeling the effects of today.

The Daleks did, in fact, fulfil their promise and, by using their fantastic sciences, were able to destroy the Mechanical Planet. However, they then refused to surrender their weapons and announced that, once again, they would be setting forth from Skaro on their mission of conquest [*The Dalek World: The Mechanical Planet*].

The second Dalek war was not as easily fought and won as the first. Through the sterling efforts of Earth's Unispace agents, Earth itself remained free from the Dalek menace. However, other worlds in other solar systems were not so fortunate. Planets such as Phergo, Dizmus and Lagum were all occupied, plundered for their natural resources and became Dalek bases from which further invasions could be launched [*The Dalek Outer Space Book: The Outlaw Planet*].

Although the Daleks have always favoured direct aggression, they have been known to employ stealth and subterfuge to undermine our defences. On his legendary undercover scouting mission to the Dalek city on Skaro, Jeff Stone discovered that the Daleks were capable of creating humanoids – artificial or converted humans who follow Dalek instructions without question [*The Dalek Book: City of the Daleks*]. Aware that we are able to detect the Dalekenium that is used to construct their outer casings, the Daleks employed humanoids on Mars in a failed attempt to capture an Earth ship [*The Dalek Book: Skaro – The Humanoids*].

Having been unsuccessful in their first attempt to invade Earth's Solar System, the Daleks became far more imaginative in their bids to conquer our planet, and were to make much more use of subterfuge and humanoids in the second Dalek/Earth war. They attempted to replace Earth's Defence Minister, Tal Yorke, but fortunately a Unispace agent detected the substitution before any real damage could be done [*The Dalek World: The Secret Struggle*]. Later, Unispace agent Meric Hurtles accidentally stumbled on a plot by the Daleks to replace the five presidents of Earth with humanoids. He succeeded in preventing their substitution by substituting himself for his own humanoid copy and launching a surprise attack on the Daleks [*The Dalek World: Masters of the World*]. The Daleks also sent humanoid 'ambassadors' to unsuspecting worlds, not realising that the 'ambassadors' were actually secret Dalek spies [*The Dalek Outer Space Book: The Outlaw Planet*].

RESISTANCE

As the Dalek conflict escalated over many years, the remaining free planets banded together and formed the Space Security Service (SSS), a highly secret organisation dedicated to the elimination of the Dalek threat. Veteran space pilot Colonel Marc Forest was chosen to head the organisation along with the instinctive super computer, Compuvac. Other founding members of the SSS were Agents Kurt Soren, David Carson, Sara Kingdom and the humanoid robot Mark Seven. Almost immediately after its formation, the SSS was called in to action to prevent an imminent Dalek invasion of one of the 'Big Four' planets, including Earth, Mars and Venus. Drawing the Daleks to the barren world of Barzilla instead, the SSS caught the creatures unawares and eliminated their invasion force [*The Dalek Outer Space Book: The Outlaw Planet*].

Super Nobel Prize winner Jim Hardwicke was to become a vital pawn in the Daleks' long-planned invasion of Earth. Hardwicke had invented an elixir which was capable of completely rejuvenating a human being after placing them in a 40 year-long coma. Abducted by the Daleks and taken to Skaro, Hardwicke was instructed to produce a vast quantity of his elixir to put the entire population of Earth to sleep! After many delaying tactics, by which he was able to force the Daleks to seriously deplete their fuel reserves, Hardwicke produced the required quantity of elixir. After the successful deployment of the elixir on Earth the population apparently fell into their long slumber and a task force of 8,000 Daleks landed on Earth. However, Hardwicke had tricked them. After only a few weeks, mankind awoke and was able to overwhelm the Dalek invaders and capture their ships. Having come so close to conquering the Earth, the Daleks had been repelled once again [*The Dalek Outer Space Book: The Living Death*].

Following several further failed efforts, including one in which a cloud of diamond dust was used as a camouflage [*The Dalek Outer Space Book: Diamond Dust*], the annual re-election of both the Golden Emperor and the Black Dalek was held in the period known as 'Super-Skaro Year'. These elections are, of course, merely a sham and provide yet another opportunity for the Golden Emperor to assert his authority over the Daleks. However, no doubt with recent defeats and bizarre invasion plans in mind, the commander Dalek of the Red Extra-Galactic Squadron was brave enough to suggest that a new Emperor should be selected. He was, of course, instantly exterminated for having the temerity to speak out against the Golden Emperor. However, the Emperor did apparently believe that the Dalek commander may have had a point – and he instructed Dalek scientists to rebuild and improve him in the hope of avoiding further defeats at the hands of us 'lesser' races [*The Dalek Outer Space Book: The Secret of the Emperor*].

The rebuilt Golden Emperor's enhanced abilities allowed him to read the thoughts of Earth's top defence scientists by using radio waves. Consequently the Daleks were able to deduce the location and nature of all Earth's defence installations and destroy them. Fortunately, SSS agent Sara Kingdom learned of the Emperor's mind-reading ability and, by employing tinfoil to deflect the Emperor's radio waves and using his own power against him, was able to launch a surprise attack against the approaching Dalek invasion force [*The Dalek Outer Space Book: The Brain Tappers*].

As the unceasing war with the Daleks continued year after miserable year, the Daleks began slowly to get the upper hand. Although they never gained a foothold on Earth itself, colonies and other worlds in the United Planets fell under Dalek control – the cities smashed, the population enslaved to feed the Dalek war effort. While the SSS concerned itself with the bigger picture, it was decided to form a smaller attack squad that could penetrate enemy lines and make strikes at key facilities. The 50-strong team was named the Anti-Dalek Force (ADF) and was led by Space Major Joel Shaw, the Mars-born Reb Shavron and the robot humanoid Mark Seven, who had transferred from the SSS and was already highly experienced in battling the Daleks.

REPULSION

The very first mission of the ADF was a brave display of intent – a successful and daring raid on the Dalek city on Skaro! [*Dalek Annual 1976: Terror Task Force*]. As a result, the Daleks obviously took the threat of the ADF seriously, so much so that they deliberately set a trap to lure the ADF leaders to the planet Omegon. However, the ADF team was able to evade capture and, through some quick thinking from Agent Seven, was able to blow the Daleks and their ship up with their own bomb [*Dalek Annual 1976: Exterminate! Exterminate! Exterminate!*].

Shortly after the formation of the ADF, an agent called Gil Tranter made an horrific discovery on the planet Zebus – and paid for it with his own sanity. There, he discovered a special group of Daleks who referred to themselves as the 'reclamation unit' whose sole function was to salvage the human dead. The corpses were then operated on by mysterious alien allies of the Daleks, whose surgical skills are highly advanced. No doubt as a development of their previous attempts to infiltrate humanoids into human society, the Daleks and their allies were transplanting Dalek brains into human bodies. But the most frightening piece of information that Tranter was able to escape with was that the Daleks have been carrying out this exercise for over ten years ... meaning that humanoid Daleks are already amongst us, and have been operating undetected! [*Dalek Annual 1976: Nightmare*]

One year after the formation of the ADF, Galactic President Cal Tarrant was able to announce that, as a direct result of the efforts of ADF operatives, the Dalek advance had been halted and they were on the defensive. Space Major Joel Shaw was awarded the Space Cross in recognition of his team's valuable contribution to the defeat of the dreaded Daleks. Unfortunately, the Daleks were not about to concede defeat easily, and made a devastating retaliatory strike on the planet Emmeron – home to one of the largest and most important ADF outposts. On investigation it was discovered that the ADF personnel on Emmeron had been shrunk! Faced with the frightening possibility of the entire United Planets being miniaturised, Shaw and Shevron returned to Skaro to destroy the Daleks' giant shrinking weapon [*Dalek Annual 1976: The Doomsday Machine*].

The ADF and the SSS continued their unceasing efforts to defend the Earth from the Dalek war machine. Perhaps the Daleks finally recognised that the Earth was not fated to be theirs, or perhaps fresh opportunities for conquest lead them away from Earth and the Solar System?

Our skies may have been free of the Dalek menace for many years now, but they are not defeated. With their new base of operations in the Seriphia galaxy, the Daleks have once again turned their attention to our worlds in an unrelenting effort to create their new Empire. Be warned, and learn from our own past: the Daleks never give up – and neither must we. Watch the skies! DWM

The saga continues in audio drama Dalek Empire 1: Invasion of the Daleks, *available now*

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Next Release: Our next release will include Mechanoids
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Everything I ever needed to know about life I learned from the Colin Baker era

The Twin Dilemma

"An extra-terrestrial kidnap; it's what I've always feared," sighs Commander Fabian of Earth's futuristic space defence force, with the resigned disapproval of a suburban mum whose 14 year-old daughter has just staggered back drunk from a party with her frock mussed and then thrown up under the rhubarb.

Moral *Try to sound overwhelmed even when you're underwhelmed*

Attack of the Cybermen

In which Lytton (from *Resurrection of the Daleks*) returns to do a bank job in London that's really a cover to team up with sewer-based Cybermen (from *The Invasion*) and intercept a signal from the Cyber Controller on Telos (from *The Tomb of the Cybermen*) in order to save the planet Mondas before it's destroyed in 1986 (in *The Tenth Planet*) by diverting Halley's Comet. Phew! How silly this is. Imagine if the returning elements just came from the stories *next* to these. We'd have a story in which the Gravis (from *Frontios*) returns to do a bank job in London that's really a cover to team up with the Krotons (from *The Krotons*) and intercept a signal from Padmasambhava (from *The Abominable Snowmen*) in order to save Captain Pike's treasure before it can be dug up (in *The Smugglers*) by diverting Halley's Comet.

Moral *It's possible to get too nostalgic*

PHOTOS: BBC VIDEO [9]

Vengeance on Varos

"What are we going to do now?" ponder Arak and Etta as transmissions from the Punishment Dome on Varos finally cease. The answer's obvious: start up

***Attack of the Cybermen*: a face-off on Telos**

Punishment Dome Magazine; buy videos and DVDs of *Punishment Dome*; read the range of official *Punishment Dome* books; hail the return of *Punishment Dome* in an ill-conceived TV movie; and write endless **PDM** features under the title *Everything I ever needed to know about life I learned from the Punishment Dome.*

Moral *Never say die*

The Mark of the Rani

A moral of the twin dilemmas encountered by the picaresque Doctor and his perspicacious passenger Peri: They must face down the resurrection of the renegade Master – but it's overture and beginners for the Rani! A thesaurus provided gratis for the onlooking millions? Indubitably! Or – a grisly recipe for marital mayhem apropos the typewriter? (No, I haven't gone totally mad – it's just this is the first *Doctor Who* story to have its dialogue written entirely in crossword clues.)

Moral *It doesn't always pay to enrich your word power*

The Two Doctors

We've all experienced improbable meetings in unlikely places – finding that an old schoolfriend is staying in the same holiday hotel, or that the man from the corner shop is sitting in front of you on a bus tour of Pisa, for example. So spare a thought for the Doctor in this story. He pops across to Spain – and immediately bumps into his former self, an old companion, a space-scientist friend of his and the Sontarans.

It was the *Agadoo* walking tour of Seville that finally ruined the holiday ...

Moral *You can't escape coincidence*

Timelash

"He's dangling on the edge of oblivion," says the oddly underwhelmed Vena as the Doctor slips down the Timelash in Part Two of this story. 'Hanging' – yes. 'Clinging' – just about acceptable. But 'dangling'? 'Dangling'? '*Dangling*'?!

Moral *Choose the right word for the job*

"Wheee!" The Doctor angles to dangle in *Timelash*. Oblivion not shown

Revelation of the Daleks

Davros, genius creator of the deadly Daleks, has long harboured a grudge against the Doctor. His brilliant mind has striven for centuries to devise a fittingly final retribution for his Time Lord nemesis – with all the fiendishly twisted technology at his disposal. Finally the Doctor succumbs ... to a few polystyrene blocks falling on his head, and being spattered with tomato sauce. And so Davros has achieved his aim: the mild, momentary humiliation of the Doctor.

Moral *If you're going to threaten someone, be prepared to follow through*

The Trial of a Time Lord

Parts One to Four

"I suggest that this inquiry should become a trial", says the Valeyard – and it does. What an amazing legal system they have on Gallifrey, where the prosecutor can change the entire nature of the proceedings at the drop of a (silly) hat! Or perhaps it's just the Valeyard's strength of personality? If he'd have said, "I suggest that this inquiry should become a barn dance," or, "I suggest that this inquiry should become an Ann Summers party," would they all have gone along with that, too?

Moral *Don't just cave in to authority*

Parts Five to Eight

The Time Lords, we are told, have bugged the TARDIS, and have been watching the Doctor's adventures in time and space from Gallifrey. They decide to intervene and stop the story set on Thoros Beta because of dangers to the future of cosmic evolution. Eh? A slug's had a brain transplant – so what? The real reason for them breaking their cardinal rule of non-intervention is quite clear: they just can't bear to watch Brian Blessed any longer.

Moral *Just be honest*

Parts Nine to Twelve

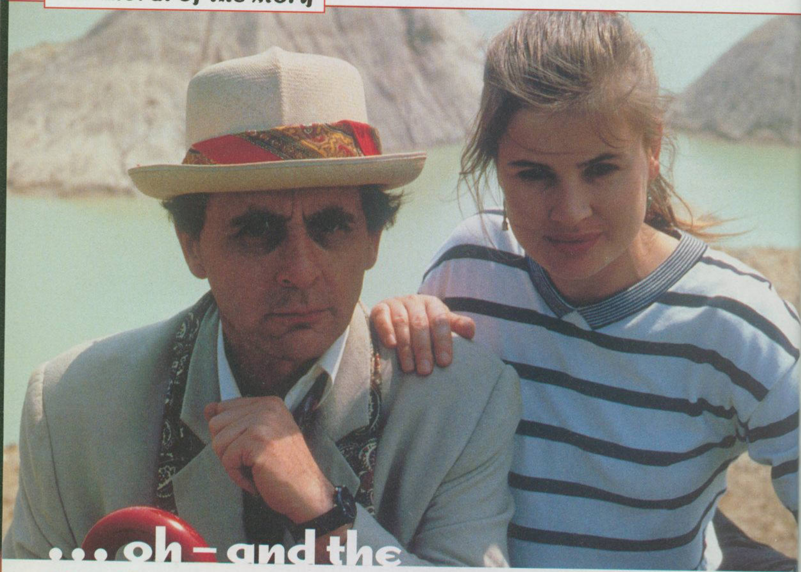
It's very striking that on his first adventure with fitness freak Mel, the TARDIS brings the Doctor to a space ship which not only holds the usual concealed alien menace – there's also a gym on board. This is, in fact, the only *Doctor Who* story to feature towels, tracksuits, and monsters accidentally taping their deadly plan to kill all humans over an aerobics cassette. If Mel had been a big fat lump, no doubt the *Hyperion III* would have contained a cake shop.

Moral *Go where your talents take you*

Parts Thirteen to Fourteen

So – the Doctor is the Valeyard! Mr Popplewick is the Valeyard! The Keeper is the Valeyard! Large parts of the Trial have been an illusion concocted by the Valeyard! And Peri is neither bald nor dead – that was another lie. Told by the Valeyard!

Moral *You can't keep pulling off the same trick. If Mel had turned out to be the Inquisitor's mother – now that would have been a surprise*



... oh – and the Sylvester McCoy era, too

Time and the Rani

To get her impression of Mel so exactly right, the Rani must have been watching the previous series of *Doctor Who*. Perhaps she's even watched the series from the very first episode, and can do impressions of all the regulars at the drop of a hat. She need never have turned to a life of obscene experimentation – picture her spin-off series, *Companions in Her Eyes*: 'Tonight, Matthew, I'm going to be Katarina ...'

Moral *Don't neglect your talents*

Paradise Towers

The latest of the Doctor's attempts to take a peaceful, relaxing holiday. Why does he always aim for pleasant, peaceful sounding places like Metebelis 3, the Eye of Orion and Paradise Towers? Surely he must realise they are bound to be packed with horror and intrigue? Bridlington or Filey might not sound very welcoming, but if he *really* wanted to relax ...

Moral *You can't beat the Great British Holiday*

Delta and the Bannermen

The Navarinos intend to travel back to Disneyland in 1959 to relive the golden age of rock 'n' roll. Are there other Navarinos travelling back to Ayia Napa in 2001 to relive the golden age of progressive trance anthems and two-step? It could explain a lot.

Moral *Watch out – there could be a Navarino about*

Dragonfire

It's bad enough complaining rudely about perfectly adequate milkshakes in an

"My mummy told me never to go off with frightening creatures." Said the Dragon

ice-cream parlour. It's even worse to lose your child in the supermarket. But to be so wrapped up in yourself that you fail to notice the bloody massacre of hundreds of your fellow shoppers by the zombie servants of an ancient alien criminal sets a new standard of absent-mindedness.

Moral *Concentrate on your shopping by all means – but keep looking around you. And mind that trolley!*

Remembrance of the Daleks

Procrastination is all very well, but what can we learn from the Doctor's behaviour in this story? Was he always meaning to pop back to Totter's Lane in 1963 and sort out the Daleks? Did he wake up every morning and think, "Well, I've really got to sort the Daleks out today ... but first I'd better deal with the Voords/Fish People/Marshal of Solos/delicate political situation on Delta Magna first"?

Moral *Put the bins out now. Yes, now*

The Happiness Patrol

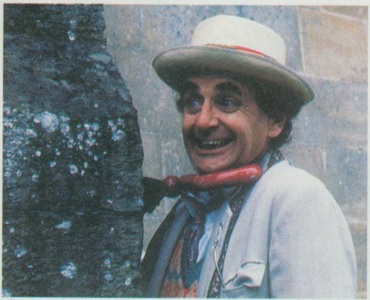
Helen A has massacred millions – but she weeps only when her pet Stigorax is killed.

Moral *Beware people who dote on their pets*

Silver Nemesis

In which ancient blood-drinking magic transports a 17th century witch into a tea room in modern Britain. And the tea drinkers don't even so much as shrug. What an admirable attitude. 'So you've just materialised out of nowhere? Yeah, so what? Pass the scones.'

Moral *If this should ever happen to you, follow their example*



Silver Nemesis: a Windsor Castle trespasser gets it in the neck

The Greatest Show in the Galaxy

In this story, Ace gets cold feet about going to a circus because of her pathological terror of clowns. The Doctor reassures her – knowing full well that the circus is staffed by killer robot clowns under the control of a mysterious ancient evil. When Ace finds out, does she mind? No. It's all good therapy, after all.

Moral *It's possible to be too forgiving*

Battlefield

"'Ware this man, Mordred," Morgaine says of the Brigadier, "He is steeped in blood." Unfortunately, the menacing effect is somewhat ruined by the contours of the Brigadier's jumper. Morgaine should have said, "'Ware this man, Mordred. He is steeped in cakes."

"We had an exclusion zone around those pies. Only someone in authority could ... oh"

Moral *Keep that tummy trim if you want to inspire fear in your enemies*

Ghost Light

The most puzzling, cryptic, complex and darkly symbolic adventure in the history of *Doctor Who* – and the very last to be made. When will the BBC give us what we want – and make and show Part Four, to explain the whole thing?

Moral *Some things in life you will never understand*

The Curse of Fenric

The Doctor keeps taking Ace to the scenes of her most appalling traumas and deep-seated fears. Perhaps he's testing her, or toughening her up for some future challenge he's foreseen? The alternative explanation is that he really detests her, and is better about losing Mel to Glitz.

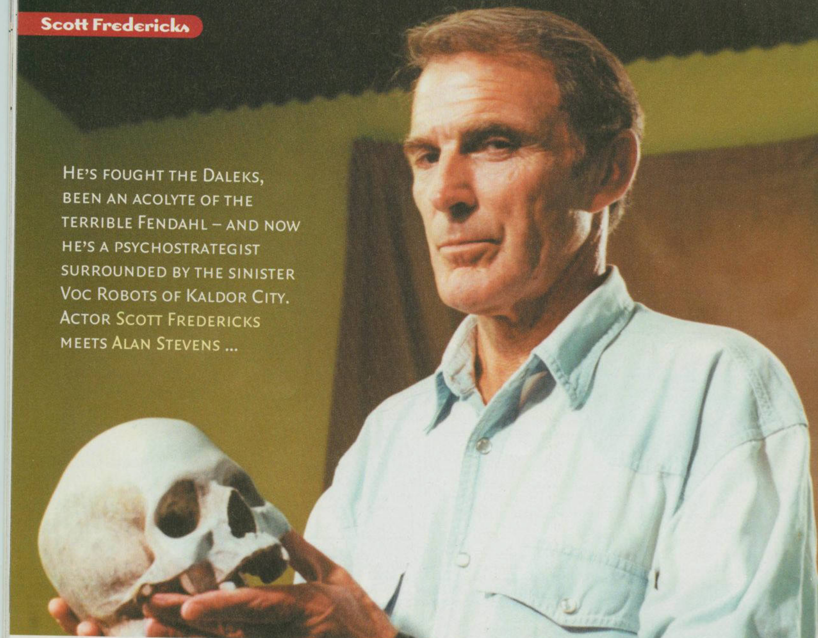
Moral *Don't carry resentment from a previous relationship over to the next one*

The Curse of Fenric: "Get herrrrr, lads!" The Doctor vents his frustrations on Ace

Survival

It's fitting that the series should end as it (almost) began – with contemporary people stranded in a wilderness and fighting for their lives. The moral of both this and 100,000 BC is that humans, uniquely, have the choice to fight or co-operate for their survival.

Moral *We all loved Doctor Who, and the world still seems very odd without it – like a world without football, or pop music, or alcohol. But we've survived*



HE'S FOUGHT THE DALEKS, BEEN AN ACOLYTE OF THE TERRIBLE FENDAHL – AND NOW HE'S A PSYCHOSTRATEGIST SURROUNDED BY THE SINISTER VOC ROBOTS OF KALDOR CITY. ACTOR SCOTT FREDERICKS MEETS ALAN STEVENS ...

Stael counsel

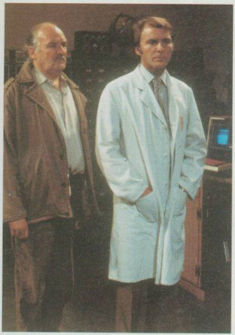
Scott Fredericks, returning to the worlds of *Doctor Who* in the independently-produced *Kaldor City* audio series, a follow-up to author Chris Boucher's *The Robots of Death*, had two reasons for taking up an acting career. "The first was to get away from running the family business," he says. "The second was to get away from being me! As soon as I walked onto the stage at school I liked it a lot. I liked being other people, because as a kid I was quite shy. A lot of actors are very shy, basically. I think that's partly it.

"So I left Ireland and came to England. I went to a couple of preparatory drama schools and then I got a scholarship to RADA [the Royal Academy of Dramatic Arts] – but I also got the chance of a job, and so I took it. It did mean that I missed out on a lot of RADA contacts, but then I did a *Doctor Who* and so it didn't really matter any more. I remember Peter Barkworth [Leader Clent in *The Ice Warriors*] saying, 'My life with the BBC didn't start until I did *Doctor Who*.' And the same happened to me. Doing *Doctor Who* led to an enormous amount of work, and it also didn't disqualify me from doing another story a few years later.

The "hilarious" Fendahl and the "wonderful" Baker in *Image of the Fendahl*; freedom fighters from the future

"I played Boaz in *Day of the Daleks*, and I had a lot of scenes with Anna Barry and Jimmy Winston. We were a kind of trio of freedom fighters against the Daleks. There was no great subtlety, but it was amazing fun. Very much a 'cowboys and Indians' kind of script. Aubrey Woods had the best part as the Controller. I had worked with him before, and he's absolutely marvellous. A very Dickensian actor, dead right for the part.

"I also had a few scenes with Jon Pertwee. We got on fine, but there were a few 'tricks' he used to play that I wasn't too happy about. One of them was to tell gags just before a take, to make you laugh. There was also this joke fight I did with



In Fetch Priory, with bumpkin Ted Moss [left]

'I had to shove a gun into someone's face and say, "I'm going to enjoy your terror." I was really getting into it!'

him, which he choreographed. He'd convinced the director that he knew all about fighting as he'd been some sort of commando, but it ended up looking quite comical. My kids, though, loved it. All the things I've ever done, and that's their favourite!

"My character gets killed blowing up a Dalek. It was a location shoot, and as I lay there on the ground, daubed in ketchup, I suddenly realised that everyone else had cleared off. I just managed to stop the wardrobe van in time to get a lift!"

Doctor Who fans will, however, recognise Scott more readily for his role as a tight-lipped Teuton traitor in 1977 horror story *Image of the Fendahl*. "That came about through director George Spenton-Foster. We got on very well and he always chose splendid parts for me. I think George had me in mind to play Stael because of a performance I had given as a murderous Scientologist in a series called *Barlow*. I'd had this 25-minute scene with Stratford Johns in which I talked about chopping people up and putting them in black bags, and said things like: 'Each man has his time. Christ had his time, now it's mine.' Maximillian Stael was a little similar, in that he had this plan to take over everything.

Day of the Daleks

***Blake's 7*: Carnell with space bitch Servalan**

"I recall one scene were Stael had to shove a gun into someone's face and say, 'I'm going to enjoy your terror.' I was really getting into it, until George said, 'Tone it down. We don't want any more complaints!'

"Working with Tom Baker was an education. The way he delivers lines, it's so beautiful. The rhythm of his speech is wonderful. And he subtly adjusted a few speeches so that they just tripped off the tongue. A great actor.

"Talking of lines, there was one I had which completely creased the cast. It's in the scene where Edward Arthur's character [Colby] tells us about a dead body: 'He didn't die easily.' Now cut to this wonderful line, and me: 'It is never easy to die.' Everyone just fell about. 'Now grow up! You're not in short trousers,' said George.

"The Fendahl was hilarious. We all loved it. And Wanda Ventham went gold, with these big painted-on eyes. That took hours. We were waiting around for ages while that was being done. She was great too.

"A year later, I was back working with George on another Chris Boucher script: the *Blake's 7* episode *Weapon*. Of all the characters I have played, this story contains my favourite: Carnell, the psychostrategist. He was exceptionally well-conceived and all his scenes were wonderfully written.

"As everybody else in the show was so intense, I played Carnell in a Noel Coward fashion. Lightly, with a bit of humour, in a knowing sort of way. Bordering on the camp, but not *quite* camp – but then the costume was camp enough, so I didn't have to do anything!

"All my scenes were with Jacqueline Pearce [Servalan], a lovely person who was dressed like a white Christmas tree. The two of us looked quite extraordinary together. I wanted to keep my costume after, but they wouldn't let me have it. I offered to buy it, too. Eventually the costume department sent me a piece of braid on some cardboard. I still have it somewhere.

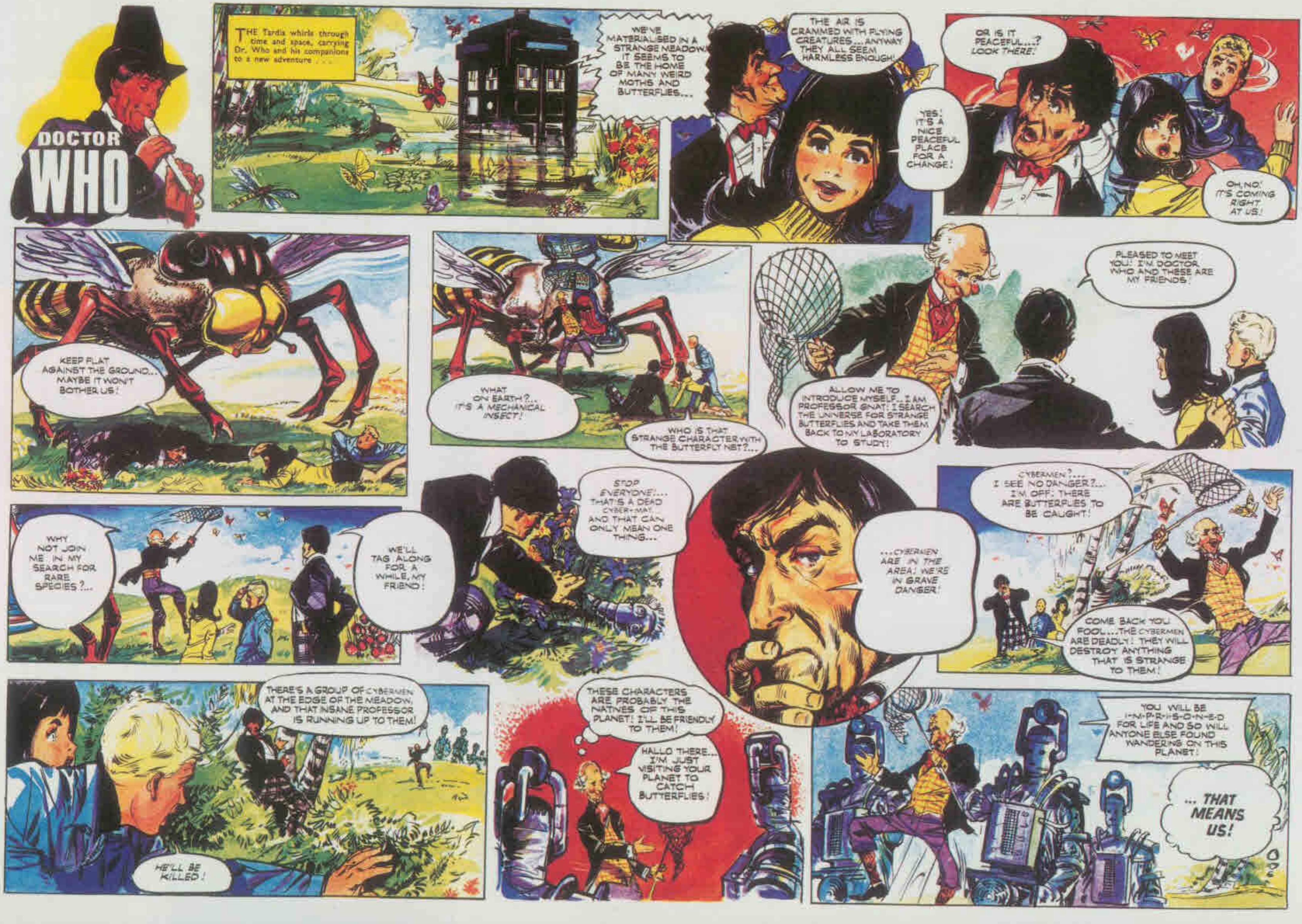
"On the Internet recently I found a picture of Carnell and a biography all about him. My name wasn't mentioned once! It's strange how a character can take on an independent life, but then, Carnell was very different and because of that he stood out. His appearance in [Chris Boucher's BBC Books *Doctor Who* novel] *Corpse Marker* has now led to me playing him again in a new CD series called *Kaldor City*. It's got a smashing cast, with names like Paul Darrow and Russell Hunter, and these new scripts are very nice to Carnell. They give him lots to be Carnell about. All very easy and very enjoyable to play.

"I'm so glad I was asked back. If someone else had taken the part I would have hated it. I wouldn't like to relinquish that character. It's really been a pleasure."

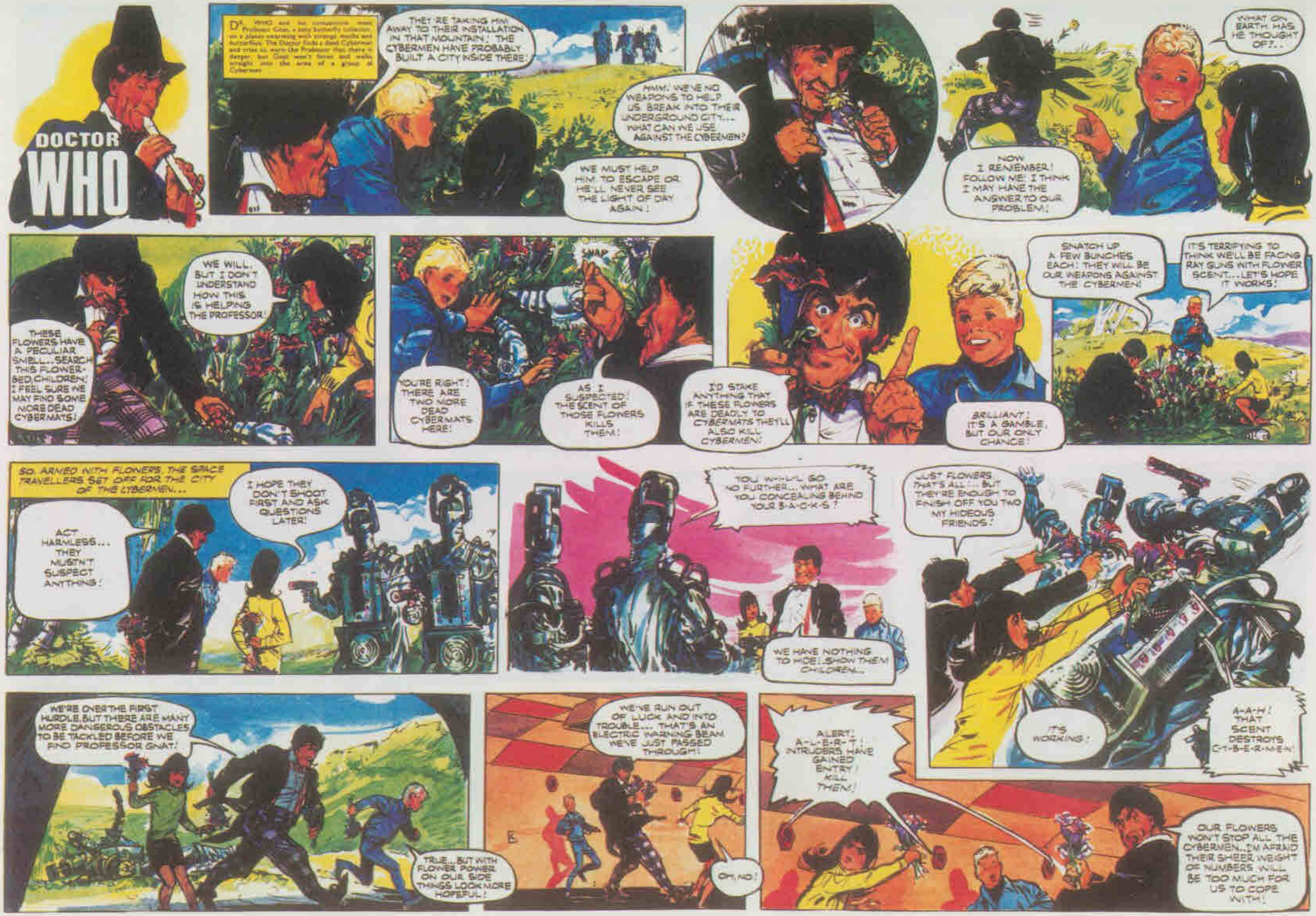
Flower Power!

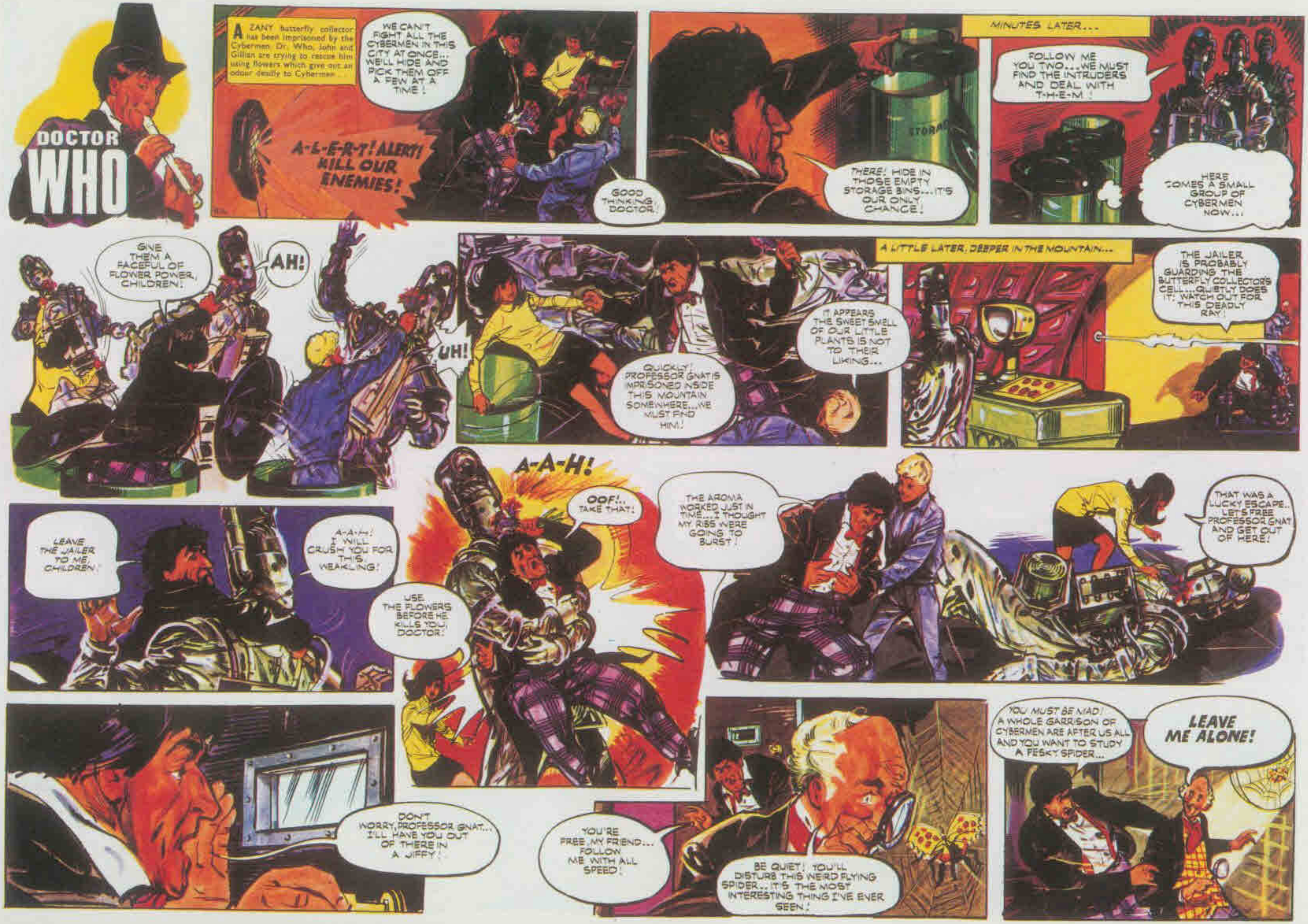
Circumstances beyond our control mean that we're not able to bring you the continuing comic strip adventures of the Eighth Doctor this issue: you can now discover what's in store for the Doctor and Diego in Part Two of *The Way of All Flesh* in **DWM** 308. Sorry!

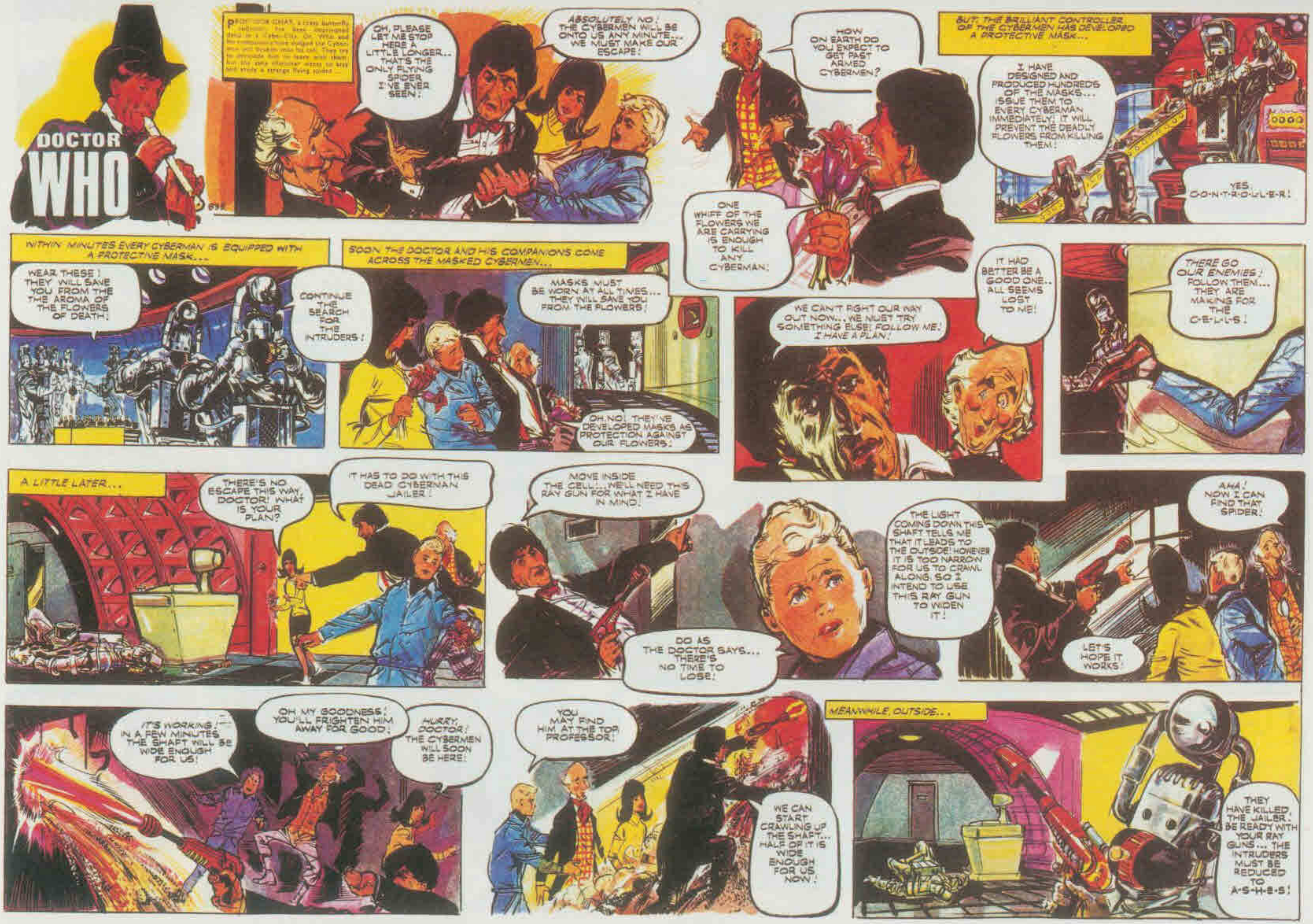
But don't despair – over the next five pages, just in time for the hayfever season, you'll find a 1960s Cybermen classic from the pages of *TV Comic*! *Flower Power!*, drawn by the legendary John Canning, features the Second Dr Who plus his grandchildren, John and Gillian; it was first published in November and December 1967.
Enjoy!

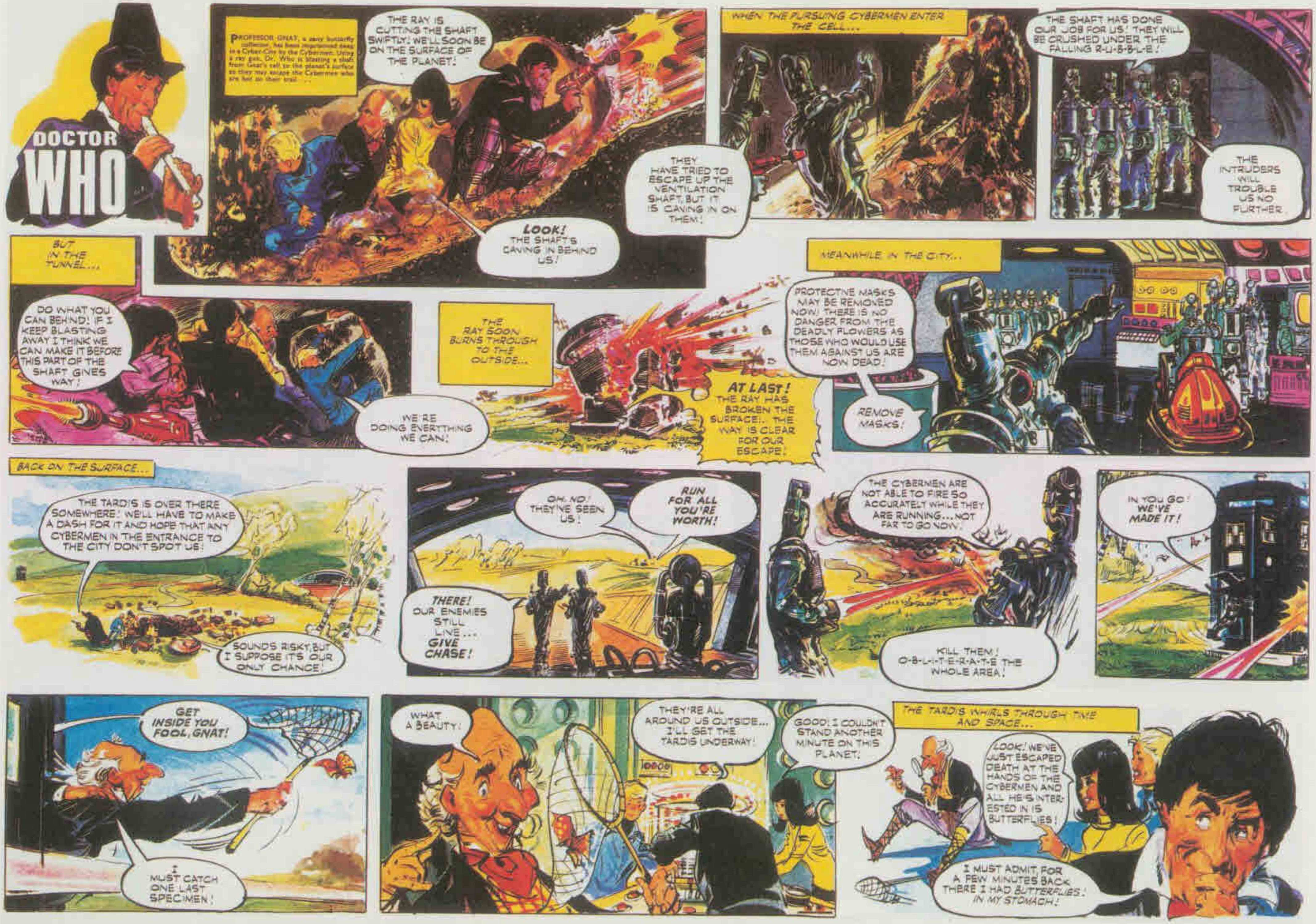

DOCTOR WHO
THE Tardis whirls through time and space, carrying Dr. Who and his companions to a new adventure . . .
WE'VE MATERIALISED IN A STRANGE MEADOW! IT SEEMS TO BE THE HOME OF MANY WEIRD MOTHS AND BUTTERFLIES...
THE AIR IS CRAMMED WITH FLYING CREATURES... ANYWAY THEY ALL SEEM HARMLESS ENOUGH!
YES! IT'S A NICE PEACEFUL PLACE FOR A CHANGE!
OR IS IT PEACEFUL...? LOOK THERE!
OH, NO! IT'S COMING RIGHT AT US!
KEEP FLAT AGAINST THE GROUND... MAYBE IT WON'T BOTHER US!
WHAT ON EARTH?... IT'S A MECHANICAL INSECT!
WHO IS THAT STRANGE CHARACTER WITH THE BUTTERFLY NET?...
ALLOW ME TO INTRODUCE MYSELF... I AM PROFESSOR GNAT! I SEARCH THE UNIVERSE FOR STRANGE BUTTERFLIES AND TAKE THEM BACK TO MY LABORATORY TO STUDY!
PLEASED TO MEET YOU! I'M DOCTOR WHO AND THESE ARE MY FRIENDS!
WHY NOT JOIN ME IN MY SEARCH FOR RARE SPECIES?...
WE'LL TAG ALONG FOR A WHILE, MY FRIEND!
STOP EVERYONE!... THAT'S A DEAD CYBER-MAN... AND THAT CAN ONLY MEAN ONE THING...
...CYBERMEN ARE IN THE AREA! WE'RE IN GRAVE DANGER!
CYBERMEN?... I SEE NO DANGER?... I'M OFF! THERE ARE BUTTERFLIES TO BE CAUGHT!
COME BACK YOU FOOL... THE CYBERMEN ARE DEADLY! THEY WILL DESTROY ANYTHING THAT IS STRANGE TO THEM!
THERE'S A GROUP OF CYBERMEN AT THE EDGE OF THE MEADOW, AND THAT INSANE PROFESSOR IS RUNNING UP TO THEM!
HE'LL BE KILLED!
THESE CHARACTERS ARE PROBABLY THE NATIVES OF THIS PLANET! I'LL BE FRIENDLY TO THEM!
HALLO THERE... I'M JUST VISITING YOUR PLANET TO CATCH BUTTERFLIES!
YOU WILL BE I-M-P-R-I-S-O-N-E-D FOR LIFE AND SO WILL ANYONE ELSE FOUND WANDERING ON THIS PLANET!
... THAT MEANS US!

DOCTOR WHO

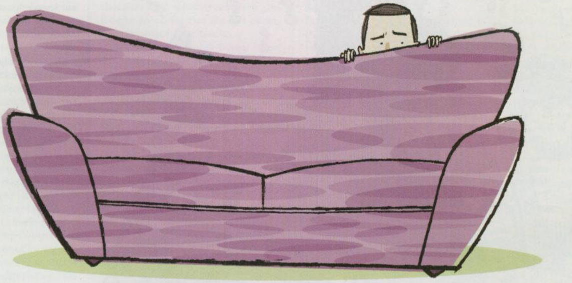

DR. WHO and his companions meet Professor Gnat, a zany butterfly collector, on a planet swarming with strange moths and butterflies. The Doctor finds a dead Cybermat and tries to warn the Professor that there is danger, but Gnat won't listen and walks straight into the area of a group of Cybermen.
THEY'RE TAKING HIM AWAY TO THEIR INSTALLATION IN THAT MOUNTAIN! THE CYBERMEN HAVE PROBABLY BUILT A CITY INSIDE THERE!
WE MUST HELP HIM TO ESCAPE OR HE'LL NEVER SEE THE LIGHT OF DAY AGAIN!
HMM! WE'VE NO WEAPONS TO HELP US BREAK INTO THEIR UNDERGROUND CITY... WHAT CAN WE USE AGAINST THE CYBERMEN?
NOW I REMEMBER! FOLLOW ME! I THINK I MAY HAVE THE ANSWER TO OUR PROBLEM!
WHAT ON EARTH HAS HE THOUGHT OF?..
THESE FLOWERS HAVE A PECULIAR SMELL... SEARCH THIS FLOWER-BED, CHILDREN! I FEEL SURE WE MAY FIND SOME MORE DEAD CYBERMATS!
WE WILL. BUT I DON'T UNDERSTAND HOW THIS IS HELPING THE PROFESSOR!
SNAP
YOU'RE RIGHT! THERE ARE TWO MORE DEAD CYBERMATS HERE!
AS I SUSPECTED! THE SCENT OF THOSE FLOWERS KILLS THEM!
I'D STAKE ANYTHING THAT IF THESE FLOWERS ARE DEADLY TO CYBERMATS THEY'LL ALSO KILL CYBERMEN!
BRILLIANT! IT'S A GAMBLE, BUT OUR ONLY CHANCE!
SNATCH UP A FEW BUNCHES EACH! THEY WILL BE OUR WEAPONS AGAINST THE CYBERMEN!
IT'S TERRIFYING TO THINK WE'LL BE FACING RAY GUNS WITH FLOWER SCENT... LET'S HOPE IT WORKS!
SO, ARMED WITH FLOWERS, THE SPACE TRAVELLERS SET OFF FOR THE CITY OF THE CYBERMEN...
ACT HARMLESS... THEY MUSTN'T SUSPECT ANYTHING!
I HOPE THEY DON'T SHOOT FIRST AND ASK QUESTIONS LATER!
YOU W-I-L-L GO NO FURTHER... WHAT ARE YOU CONCEALING BEHIND YOUR B-A-C-K-S?
WE HAVE NOTHING TO HIDE! SHOW THEM CHILDREN...
JUST FLOWERS. THAT'S ALL... BUT THEY'RE ENOUGH TO FINISH OFF YOU TWO MY HIDEOUS FRIENDS!
IT'S WORKING!
A-A-H! THAT SCENT DESTROYS C-Y-B-E-R-M-E-N!
WE'RE OVER THE FIRST HURDLE, BUT THERE ARE MANY MORE DANGEROUS OBSTACLES TO BE TACKLED BEFORE WE FIND PROFESSOR GNAT!
TRUE... BUT WITH FLOWER POWER ON OUR SIDE THINGS LOOK MORE HOPEFUL!
WE'VE RUN OUT OF LUCK AND INTO TROUBLE... THAT'S AN ELECTRIC WARNING BEAM WE'VE JUST PASSED THROUGH!
OH, NO!
ALERT! A-L-E-R-T! INTRUDERS HAVE GAINED ENTRY! KILL THEM!
OUR FLOWERS WON'T STOP ALL THE CYBERMEN... I'M AFRAID THEIR SHEER WEIGHT OF NUMBERS WILL BE TOO MUCH FOR US TO COPE WITH!

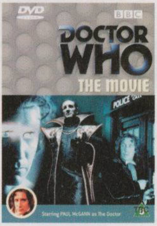

DOCTOR WHO
A ZANY butterfly collector has been imprisoned by the Cybermen. Dr. Who, John and Gillian are trying to rescue him using flowers which give out an odour deadly to Cybermen...
WE CAN'T FIGHT ALL THE CYBERMEN IN THIS CITY AT ONCE... WE'LL HIDE AND PICK THEM OFF A FEW AT A TIME!
A-L-E-R-T! ALERT! KILL OUR ENEMIES!
GOOD THINKING, DOCTOR!
THERE! HIDE IN THOSE EMPTY STORAGE BINS... IT'S OUR ONLY CHANCE!
STORAGE
MINUTES LATER...
FOLLOW ME YOU TWO... WE MUST FIND THE INTRUDERS AND DEAL WITH T-H-E-M!
HERE COMES A SMALL GROUP OF CYBERMEN NOW...
GIVE THEM A FACEFUL OF FLOWER POWER, CHILDREN!
AH!
UH!
QUICKLY! PROFESSOR GNAT IS IMPRISONED INSIDE THIS MOUNTAIN SOMEWHERE... WE MUST FIND HIM!
IT APPEARS THE SWEET SMELL OF OUR LITTLE PLANTS IS NOT TO THEIR LIKING...
A LITTLE LATER, DEEPER IN THE MOUNTAIN...
THE JAILER IS PROBABLY GUARDING THE BUTTERFLY COLLECTOR'S CELL... QUIETLY DOES IT! WATCH OUT FOR THIS DEADLY RAY!
LEAVE THE JAILER TO ME, CHILDREN!
A-A-H-! I WILL CRUSH YOU FOR THIS, WEAKLING!
A-A-H!
OOF!.. TAKE THAT!
USE THE FLOWERS BEFORE HE KILLS YOU, DOCTOR!
THE AROMA WORKED JUST IN TIME... I THOUGHT MY RIBS WERE GOING TO BURST!
THAT WAS A LUCKY ESCAPE.. LET'S FREE PROFESSOR GNAT AND GET OUT OF HERE!
DON'T WORRY, PROFESSOR GNAT... I'LL HAVE YOU OUT OF THERE IN A JIFFY!
YOU'RE FREE, MY FRIEND... FOLLOW ME WITH ALL SPEED!
BE QUIET! YOU'LL DISTURB THIS WEIRD FLYING SPIDER.. IT'S THE MOST INTERESTING THING I'VE EVER SEEN!
YOU MUST BE MAD! A WHOLE GARRISON OF CYBERMEN ARE AFTER US ALL AND YOU WANT TO STUDY A PESKY SPIDER...
LEAVE ME ALONE!


DOCTOR WHO
PROFESSOR GRAY, a crazy butterfly collector, has been imprisoned [illegible] in a Cyber-City. Dr. Who and his companions have dodged the Cybermen and broken into his cell. They try to persuade him to leave with them but the crazy professor wants to stay and study a strange flying spider ...
OH, PLEASE LET ME STOP HERE A LITTLE LONGER... THAT'S THE ONLY FLYING SPIDER I'VE EVER SEEN!
ABSOLUTELY NO! THE CYBERMEN WILL BE ONTO US ANY MINUTE... WE MUST MAKE OUR ESCAPE!
HOW ON EARTH DO YOU EXPECT TO GET PAST ARMED CYBERMEN?
ONE WHIFF OF THE FLOWERS WE ARE CARRYING IS ENOUGH TO KILL ANY CYBERMAN!
BUT, THE BRILLIANT CONTROLLER OF THE CYBERMEN HAS DEVELOPED A PROTECTIVE MASK...
I HAVE DESIGNED AND PRODUCED HUNDREDS OF THE MASKS... ISSUE THEM TO EVERY CYBERMAN IMMEDIATELY! IT WILL PREVENT THE DEADLY FLOWERS FROM KILLING THEM!
YES, C-O-N-T-R-O-L-L-E-R!
WITHIN MINUTES EVERY CYBERMAN IS EQUIPPED WITH A PROTECTIVE MASK...
WEAR THESE! THEY WILL SAVE YOU FROM THE THE AROMA OF THE FLOWERS OF DEATH!
CONTINUE THE SEARCH FOR THE INTRUDERS!
SOON THE DOCTOR AND HIS COMPANIONS COME ACROSS THE MASKED CYBERMEN...
MASKS MUST BE WORN AT ALL TIMES... THEY WILL SAVE YOU FROM THE FLOWERS!
OH, NO! THEY'VE DEVELOPED MASKS AS PROTECTION AGAINST OUR FLOWERS!
WE CAN'T FIGHT OUR WAY OUT NOW... WE MUST TRY SOMETHING ELSE! FOLLOW ME! I HAVE A PLAN!
IT HAD BETTER BE A GOOD ONE.. ALL SEEMS LOST TO ME!
THERE GO OUR ENEMIES! FOLLOW THEM... THEY ARE MAKING FOR THE C-E-L-L-S!
A LITTLE LATER...
THERE'S NO ESCAPE THIS WAY, DOCTOR! WHAT IS YOUR PLAN?
IT HAS TO DO WITH THIS DEAD CYBERMAN JAILER!
MOVE INSIDE THE CELL!... WE'LL NEED THIS RAY GUN FOR WHAT I HAVE IN MIND!
DO AS THE DOCTOR SAYS... THERE'S NO TIME TO LOSE!
THE LIGHT COMING DOWN THIS SHAFT TELLS ME THAT IT LEADS TO THE OUTSIDE! HOWEVER IT IS TOO NARROW FOR US TO CRAWL ALONG. SO I INTEND TO USE THIS RAY GUN TO WIDEN IT!
AHA! NOW I CAN FIND THAT SPIDER!
LET'S HOPE IT WORKS!
IT'S WORKING! IN A FEW MINUTES THE SHAFT WILL BE WIDE ENOUGH FOR US!
OH MY GOODNESS! YOU'LL FRIGHTEN HIM AWAY FOR GOOD!
HURRY, DOCTOR! THE CYBERMEN WILL SOON BE HERE!
YOU MAY FIND HIM AT THE TOP, PROFESSOR!
WE CAN START CRAWLING UP THE SHAFT... HALF OF IT IS WIDE ENOUGH FOR US NOW!
MEANWHILE, OUTSIDE...
THEY HAVE KILLED THE JAILER! BE READY WITH YOUR RAY GUNS... THE INTRUDERS MUST BE REDUCED TO A-S-H-E-S!


DOCTOR WHO
PROFESSOR GNAT, a zany butterfly collector, has been imprisoned deep in a Cyber-City by the Cybermen. Using a ray gun, Dr. Who is blasting a shaft from Gnat's cell to the planet's surface so they may escape the Cybermen who are hot on their trail . . .
THE RAY IS CUTTING THE SHAFT SWIFTLY! WE'LL SOON BE ON THE SURFACE OF THE PLANET!
LOOK! THE SHAFT'S CAVING IN BEHIND US!
WHEN THE PURSUING CYBERMEN ENTER THE CELL...
THEY HAVE TRIED TO ESCAPE UP THE VENTILATION SHAFT, BUT IT IS CAVING IN ON THEM!
THE SHAFT HAS DONE OUR JOB FOR US! THEY WILL BE CRUSHED UNDER THE FALLING R-U-B-B-L-E!
THE INTRUDERS WILL TROUBLE US NO FURTHER
BUT IN THE TUNNEL...
DO WHAT YOU CAN BEHIND! IF I KEEP BLASTING AWAY I THINK WE CAN MAKE IT BEFORE THIS PART OF THE SHAFT GIVES WAY!
WE'RE DOING EVERYTHING WE CAN!
THE RAY SOON BURNS THROUGH TO THE OUTSIDE...
AT LAST! THE RAY HAS BROKEN THE SURFACE!.. THE WAY IS CLEAR FOR OUR ESCAPE!
MEANWHILE IN THE CITY...
PROTECTIVE MASKS MAY BE REMOVED NOW! THERE IS NO DANGER FROM THE DEADLY FLOWERS AS THOSE WHO WOULD USE THEM AGAINST US ARE NOW DEAD!
REMOVE MASKS!
BACK ON THE SURFACE...
THE TARDIS IS OVER THERE SOMEWHERE! WE'LL HAVE TO MAKE A DASH FOR IT AND HOPE THAT ANY CYBERMEN IN THE ENTRANCE TO THE CITY DON'T SPOT US!
SOUNDS RISKY, BUT I SUPPOSE IT'S OUR ONLY CHANCE!
OH, NO! THEY'VE SEEN US!
RUN FOR ALL YOU'RE WORTH!
THERE! OUR ENEMIES STILL LIVE... GIVE CHASE!
THE CYBERMEN ARE NOT ABLE TO FIRE SO ACCURATELY WHILE THEY ARE RUNNING... NOT FAR TO GO NOW!
KILL THEM! O-B-L-I-T-E-R-A-T-E THE WHOLE AREA!
IN YOU GO! WE'VE MADE IT!
GET INSIDE YOU FOOL, GNAT!
I MUST CATCH ONE LAST SPECIMEN!
WHAT A BEAUTY!
THEY'RE ALL AROUND US OUTSIDE... I'LL GET THE TARDIS UNDERWAY!
GOOD! I COULDN'T STAND ANOTHER MINUTE ON THIS PLANET!
THE TARDIS WHIRLS THROUGH TIME AND SPACE...
LOOK! WE'VE JUST ESCAPED DEATH AT THE HANDS OF THE CYBERMEN AND ALL HE'S INTERESTED IN IS BUTTERFLIES!
I MUST ADMIT, FOR A FEW MINUTES BACK THERE I HAD BUTTERFLIES IN MY STOMACH!

DOCTOR WHO @ BLACKSTAR

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Ponderous

IT'S NEAT – BUT ORMAN CAN'T QUITE PULL OFF THIS TIGER FEAT

ILLUSTRATION BY ROGER LANGRIDGE

WARNING! Spoilers ahead

*It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!*

DOCTOR WHO: THE YEAR OF INTELLIGENT TIGERS

NOVEL BBC Books
AUTHOR Kate Orman
RRP £5.99
ISBN 0 563 53831 7

With its preponderance of all-singing, all-dancing, viola-playing cats, a quick flick through BBC Books' *The Year of Intelligent Tigers* might suggest to the casual reader that it was written by Andrew Lloyd Webber and not veteran Antipodean author Kate Orman. Long-time *Doctor Who* novel buffs might be further taken aback to consider that Orman, the writer of some of the most memorably gruesome torture scenes in the entire *Who* canon, has delivered a gentle and introspective piece this time around.

Nevertheless, there is no doubt that this is an Orman book. There is a strong Australian feel to it, with events being set on an island continent where human colonists have settled in a relatively small area, leaving the vast, unexplored wilderness outside for the Aboriginal tigers. There's even the Stela, an orange monument that rises above the surrounding plain – the planet's own Ayers Rock. Orman packs her prose with sights and sounds and smells, all of which make Hitchemus a real, believable place with a character of its own. So much so that, towards the climax, it's difficult not to feel a shiver of apprehension as the planet is almost torn apart by natural disasters.

A map of 'The Island' on the book's inside cover immediately places us in *Lord of the Rings* territory – and just as Tolkien's book was inspired by language, one senses that Orman's work, like the symphony it aspires to, came together around broad themes rather than plot. Storyline is strictly subordinated to the author's explorations of musicology and meteorology. She hypothesises that music is an universal language, offering the wildly different cultures of humans and tigers a chance to communicate with each other. Music and weather are used to indicate emotions, reflecting the conflict between the tigers and the humans, and the effect that conflict has on their world. These concepts, and the topical idea that our greatest gift to future generations is not our knowledge or our customs, but the world we live in, recur throughout the novel, forming the backbone for the story.

Unfortunately, having created a memorable location, Orman fails to pack it with equally memorable characters and events. The intelligent tigers are stereotypical, from Bounce, the trusting, eager youth, to the suspicious, manipulative dissenter, Longbody. The humans are reasonably interesting and well-drawn, but none of them has half as much character as Hitchemus itself. Likewise, the plot fails to ignite despite the subject matter.

What results is well-written but dull, the literary equivalent of *2001: a Space Odyssey*, as ponderous events unfold at a snail's pace. Even after the tigers invade the human settlement, the tempo of the novel never exceeds *andante*, and while this makes a change from the usual breathless action, the final third does become an uphill struggle.

Fortunately, the climax is both striking and memorable. Here, the Doctor, like Mickey Mouse in *Fantasia*, conducts the heavens as if they were his orchestra, forcing the peoples of Hitchemus to overcome their differences and save their planet from the environmental disaster that threatens to overwhelm it. One suspects a thinly-veiled criticism of the USA's refusal to ratify the Kyoto environmental treaty, but equally it is the perfect conclusion to a novel which deals with the need to prepare the way for future generations.

The Year of Intelligent Tigers is one of the most multi-layered *Doctor Who* stories – so much so that at times it almost feels constricted as part of the range, longing instead to be a vast, sprawling epic where the reader can get lost in the author's imaginary world. Although it fails to excite as much as it should, *The Year of Intelligent Tigers* is worth reading for Orman's beautiful prose alone. It's just a shame that the author's usually perfect balancing act between the inner turmoil of her characters and the external threat they must overcome is misjudged here.

We're left with a flawed but interesting experiment that stands out from other Eighth Doctor novels because of its sedate pace and wistful execution.

MATT MICHAEL

> Even after tigers invade the human settlement, the novel's pace rarely exceeds andante

Schizophrenic

HE'S BACK, AND ... WELL, IT STILL *LOOKS* NICE

DOCTOR WHO: THE MOVIE

DVD BBC WORLDWIDE
RRP £19.99
CAT NO BBCV DVD 1043

Often described as being 'like a roller-coaster' due to the speed at which it travels, the simile also neatly fits the 1996 TV Movie's ups and downs. The beginning's all wrong, and signals a schizophrenic attitude towards *Doctor Who*'s past that nearly sinks the project. Now, you could argue that all this 'Daleks-exterminate-the-Master-and-the-Doctor-is-dispatched-to-return-his-gooey-remains-to-Gallifrey' guff is acceptable back-story (and we'd have to find one of our American cousins, who'd never heard of *Doctor Who* but watched the film, to know if it worked or not) – but why bother with all this continuity if, 30 minutes later, weighty contradictions like the Doctor being half-human are wheeled out?

The TV Movie is undecided which way it should jump: should it be a slavish, crash-course guide to the original, and repeat the mistakes of the mid-1980s (how many mentions of Gallifrey can we squeeze in this week?); or should it junk it all and strive for the fast, swashbuckling style of the second half? It's good at being each individually, but terrible doing both at the same time – all the Doctor's chatting about the Eye of Harmony and then planting a kiss on Grace, for example, and the near-incomprehensible final reel, where TARDIS re-wiring exposition and the Master's regenerative process get lost in a head-on collision with spectacle.

Largely, the film comes across as another revival that fails to recognise *Doctor Who*'s core appeal as a horror show in disguise. The Master-snake is slick, if visually bland, but the camera's slow creep around the ambulance interior where it's hiding has the old behind-the-sofa magic in spades. Yet these moments are in the minority, diluted by chocolate-box romance and the cartoonish sensibility that the film adopts from the motorbike chase on.

Paul McGann's Eighth Doctor is certainly endearing. With his girly bouffant, hush-hush voice and twinkling eyes, he hits the jackpot, the producers casting the character as a romantic figure. Lost and with a label attached, he's Paddington Bear crossed with Lord Byron – except he isn't. Byron was mad, bad and dangerous to know, but McGann's touchy-feely interpretation falls short in scenes that call for him to be brave and in control. The Doctor's arrogance, alien detachment and short fuse are also AWOL – and have remained so in his recent audio adventures. Come on, man, grab your lapels and give it some welly!

McGann's Doctor is Paddington Bear crossed with Lord Byron

As for the film's other performers, Eric Roberts gets it right for what he believes *Doctor Who* to be – escapist fun. Only his spat line, "What do you know of last chances?" hints at what a straighter interpretation might have been like. Chang Lee is only there to give the Master someone to talk to. Grace, however, is better – much better. At last a break from child prodigies and stroppy delinquents, Daphne Ashbrook fields both serious and comic lines to perfection, let down only by the awful "I finally meet the right guy and he's from another planet!" – a black mark against her otherwise buoyant dialogue.

Five years on, the film feels thinner than ever. Now that we're used to its glitzy cast and Hollywood scale, the holes where plot and, not least, *clarity*, should be are screamingly apparent. Noisy and quiet, bland and special, the TV Movie is a lazy story with fantastic design. All told, then, as Sylvester McCoy sits sipping tea amongst the Victorian clutter of his Jules Verne-style TARDIS, you've pretty much seen the best of it.

DVD EXTRAS

Digitally remastered, and presented in the uncut version broadcast during 1999's *Doctor Who Night*, the Movie boasts an impressive swathe of extras. Executive producer Philip Segal looks back on the film with five years' hindsight; meanwhile, Segal's 1996 self gives us a tour of the TARDIS set, his voice a devout whisper. Director Geoffrey Sax tackles the disc's audio commentary alone, his past self popping up in a set of short interviews from the shoot (McGann, McCoy, Ashbrook and Roberts also get a look-in here). These interviews reappear as soundbites in a four-minute promotional made by the US Fox Network. There are alternate takes of the scene with the Doctor and Grace in the hospital lift and a more comic-book encounter with the motorcycle cop. Two BBC trails, plus a photo gallery, wrap up the visual fun. Musically, the DVD carries an isolated, synchronous soundtrack – and, in something of a scoop, features four previously unreleased tracks (including the much debated and sought-after *In a Dream*, as heard playing on the TARDIS' gramophone during the opening scenes).

Unlike the film, it's hard to find fault.

VANESSA BISHOP

Laboured

A PARODY OF HIGH FINANCE THAT LOWERS INTEREST RATES

DOCTOR WHO: THE SUN MAKERS

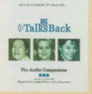
VIDEO BBC VIDEO
RRP £12.99
CAT NO BBCV 7133

Ever wondered what one joke would be like stretched to 100 minutes? Then here's *The Sun Makers*, a kind of second cousin twice removed to *1984*, George Orwell's saga of a spied-on society kept compliant through brainwashing. Here, a heavily-taxed society is kept compliant by means of calming gas. It's a none-too-pleasant dystopia – as every character is at pains to point out, nobody likes the taxman. The Doctor does a fair job surmising the situation, too: "Don't you think commercial imperialism is as bad as military conquest?" Well, yes, but it isn't half as exciting.

Robert Holmes captures all too well the stifling bureaucracy that keeps Pluto's exploited and exorbitantly-taxed workforce in a depressed state, getting things off to a grim start with Citizen Cordo's suicide attempt. The early scene in which Cordo marches determinedly to the roof-edge of one of the Company's highest buildings stands out as the story's most arresting sequence – but it's a long drop for the viewer from here, as well. The story's quarrel with the UK's own tax system is so pronounced that it puts adventure – a strictly by-numbers revolution at that – in second place, turning towards the comedy that is part of its undoing. To be fair, the story would be better if its themes were not so over-mugged by some of its cast. Despite the occasional witty line, most of the humour comes from the comedy backwater of puns – 'Inner Retinue', 'liquidation', 'corridor P45', etc – which thud around the script with no subtlety at all. Unlike the previous season, when Chancellor Goth punned the CIA with a straight face that made it amusing, *The Sun Makers* takes the opposite approach, lampooning the dialogue beyond the humour it contains. Gatherer Hade isn't so much a funny character, more a silly voice; to some extent, this goes for the Collector too.

Also released

BY VANESSA BISHOP



BIG FINISH TALKS BACK: THE AUDIO COMPANIONS

BIG FINISH £6.99

As *The Audio Companions* appears to be a subtitle, it suggests that busy Big Finish have embarked on yet another series. Shall we expect a shared, audio adventure-slanted conversation with Doctors Davison, Colin Baker and McCoy? What's the betting Paul McGann doesn't get 55 minutes to himself?

Talks Back strikes another blow against the *Doctor Who* convention hall, if not the autograph queue. Like DVD commentary, considered opinion is delivered straight to your armchair. The panel are tied to their subject, and discussion is never curtailed by a scheduled lunch-break, or troubled fielding duff questions of the 'What's your favourite monster?' variety. Even so, interviewer Gary Russell deals actors Maggie Stables, India Fisher and Lisa Bowerman a few time-honoured classics – "What input do you feel you have in your characters?", etc. The proof of their answers will be heard in future plays, as Stables presses for Evelyn to be more eccentric, and Fisher for Charley to be more kick-arse. In light of their wishes, it looks as if Bowerman, as Lara Croft-type Bernice Summerfield, has the least to ask for.

DOCTOR WHO: MUSIC FROM THE NEW AUDIO ADVENTURES VOLUME II

BIG FINISH £9.99

A point awarded to Big Finish for neatness, a couple docked for variety. As before, *Music From the New Audio Adventures II* features solely the compositions of Alistair Lock and again, there's the impression little's been left on the cutting-room floor. I can't help but feel it'd be better if these discs mixed composers – just as a volume of Nicholas Briggs' largely more action-orientated works would benefit from one of Lock's broody textures, this collection could do with something more to wake

Laboured villains are only part of an untidy patchwork of production and style. *The Sun Makers* is only half what it should be through falling at the front of a sea-change for *Doctor Who*. Produced in the lighter, more energised style of later Graham Williams-produced seasons, or as earlier Philip Hinchcliffe Gothic, the story would have been realised entirely differently – and either way would have probably served it better than its unsure, and arguably dull, final form. When the Doctor says the Collector's true form is like a lump of seaweed, we catch a glimpse of how that character might have looked a year or two earlier; when the Doctor calls him "a blood-sucking leech", we get an even stronger one. At such a time, you could have also seen the set design taking its inspiration from the steaming, cog-crowded factories of Fritz Lang's *Metropolis*. Placed later in Williams' run – but preferably in Season 17, when monsters made their full-time return to the series – there, too, *The Sun Makers* might have stuck with the seaweed or leech Collector, albeit as less scary versions. But almost certainly it would have been bolder with its parody, perhaps designing the Collector and Hade's offices as mini-Stock Exchanges, furnished with multiple screens flashing profits. The pinstriped suit worn by the Collector is one very timid step in this direction. Sadly, the story has no such focused look, and it's confused: a quarter Aztec, a quarter *Changing Rooms* MDF sprayed an eyesore orange, a quarter circuit-board blow-ups and a quarter location filming down maintenance tunnels that match poorly with anything in studio.

> **Most of the humour comes from the comedy backwater of puns**

Made at a time of obvious financial constraints, *The Sun Makers'* search for factories and concrete subways to double for its alien worlds lends it some of the look of its then-rival *Blake's 7* every ounce as strongly as having Vila actor Michael Keating among the cast. *The Sun Makers* stands so clearly at a crossroads in *Doctor Who* that it hurts. Obviously no longer the show of long shadows it had been, and not at all sure as to its next move, the story shows something of a short-term loss of identity for the series.

Taxing. VANESSA BISHOP

Leisurely

OM MANI PAD-IT-OUT ...

DOCTOR WHO: THE ABOMINABLE SNOWMEN

CD BBC Radio Collection
RRP £13.99
ISBN 0 563 47856 X

Another lost *Doctor Who* story hits audio, this time battling not only its lack of pictures, but also its own reputation.

Those who expect this first encounter with the Yeti to be a prime example of Season Five fearmongering may be disappointed. The terror that the Yeti held over Detsen Monastery probably remains the preserve of those who originally watched it. For later generations, these silent monsters take to audio like a brick to water. This does, however, allow the listener to play director, costume designer or CGI animator, reimagining the Yeti in a more savage frame that fits their vicious attacks better than the furry, chubby pom-poms of TV. It's a difficult game, though, what with the script bring flush with Yeti descriptions, mainly their being like a sort of bear. Would that be the sort usually named Edward, then?

Elaborating the action in a more necessary way, narration duties again fall to Jamie actor Frazer Hines. Hines has his work cut out for him, these being six episodes where the post-production department appears to have knocked off early. Made without incidental music, bar some all-too-brief snatches of monks chanting, Hines battles all-out against radio's greatest crime – dead air. His links seem to take several cues from *The Abominable Snowmen*'s Target novelisation, pleasingly drawing the story's first and latest reconstructions towards a single whole. Whole, that is, all except in one little detail. Unlike the story's wintry novel, many artists' impressions and even its new CD packaging, the narration sticks true to its one surviving film episode and limits any mention of snow to the title.

It's clear, reaching the story's halfway point, that to find the icy chill of that absent snow, and the menace that the cutesy Yeti lack, we're going to have to readjust our sights. On television, this might be in the creepy Monastery sets, the giant Buddha statues casting shadows in the candlelight. On audio, it's an outright win for the unearthly tones of possessed Detsen Master, Padmasambhava. Actor Wolfe Morris' almost absurdly slow, sinister whisper as the dislocated Great Intelligence recaptures in one the idea that this adventure comes from the programme's glory days, when *Doctor Who* was actually frightening.

If you go down to the Himalayas today, you're sure of a big surprise ...

Morris, plus a few other performers – Norman Jones as the Warrior Monk Khrisong and Charles Morgan as Abbot Songsten (whose voice sounds very like Tom Baker's) – go some way towards disguising the fact that *The Abominable Snowmen* hasn't the plot for its six episodes. The story too quickly picks up its Monastery location, passing an opportunity to pace its episodes better – say by having the Doctor, Jamie and Victoria fall in with Professor Travers' Yeti expedition for a while, the group seeking the Monks' refuge after a scary night on Yeti mountain. Come to that, as far as space-fillers go, the Yeti legend is something of a gift. The story misses a trick by not spinning a few dark tales about the creature in the same way *Terror of the Zygons* would with the Loch Ness Monster.

The Abominable Snowmen picks up interest considerably in its last two episodes as the focus shifts from the Yeti robots and more and more onto the ancient, mummified Padmasambhava. Yet, even with the presence of the walking dead, the story will likely remain the runner-up to its sequel, *The Web of Fear*. Compared to the gunplay and dashing-about of the London Underground story, *The Abominable Snowmen* is leisurely. The follow-up has Lethbridge-Stewart and director Douglas Camfield to shout about, as well as an older, less gruff and more appealingly eccentric Professor Travers. But, in the way of swings and roundabouts, this first Yeti story has the more rewarding final reel.

VANESSA BISHOP

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the ears up. As things stand, it's left to *Benny's Theme*, from *The Shadow of the Scourge*, to pick up the pace – a sassy piece that hits you like a shovel to the back of the head. Both *Scourge* and *Last of the Titans* spell out doom in different ways: the first by alternating opposite ends of 1980s *Doctor Who*, recalling the pure synth of *The Leisure Hive* and the dark strains of *Ghost Light*; the latter, its sleevenotes crediting the influence of Dudley Simpson, with hollower woodwind sounds.

The Fires of Vulcan is the stand-out of the three. Backed with vocal wails and chants, it pushes out more than just mood music, to give a firm sense of its Pompeii location.

MISSING PIECES

£19.50. DETAILS:
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WEBSITE: *www.gallifreyone.com*

Missing Pieces promises something for everyone. A charity fiction collection in aid of The Downs' Syndrome Association and The Foundation for the Study of Infant Death, the book's 84 short stories, 49 illustrations and three poems must make it the largest, if not the heaviest, assortment to date. A favourable nod to editors Mark Phippen and Shaun Lyon for adding value for money to the readers' feeling of satisfaction in helping good causes.

The collection ventures frequently beyond TV *Doctor Who*, sourcing Virgin and BBC Books, Big Finish and BBV audio. Vital for all, then, is the *Continuity Guide*, an inspired inclusion. Only an anorak would know that the story *Tempus Refugit* falls between two TV stories and after a BBC Book (or not, depending on whether you count the *Decalog* series) – or, even more tenuously, that *Fiction Paradox* is set after another story in another fiction collection.

In its 378 pages, the book offers interludes, character examinations and experimentation – Steve Emmerson's *The Billion Year Heart* is a stand-out, written from the viewpoint of a Dalek who suffers a flash of conscience. There are prequels and sequels – two, David J Howe's *Mind Over Matter* and Arnold T Blumberg's *The Science of Magic*, & *Vice Versa* expanding the themes of *The Mind of Evil* and *The Dæmons* respectively. Twist-in-the-tale tales are in the minority, but both

Steve Lyons' *In the Frame* and Robert Smith's *The Painting* are textbook examples – Lyons playing, as usual, with time and Smith with reality. There's the utterly plotless, the wildly inappropriate, the *Doctor Who* crossed with hybrid – Bradley McGrath's *The Doctor and the Dragon* being cheap Tolkien, complete with the accompanying map.

The prose is generally impressive and the range of styles vast. Yet for all the variety, *Missing Pieces* has a habit of repeating itself. Its five First Doctor and Steven stories are heavily influenced by the 'unalterable history 'theme central to *The Massacre of St Bartholomew's Eve*. Jonathan Morris' *The Silent City* is the best of these, tapping into film and advertising's presently most favoured trick of having live characters walking freely among others frozen in time.

Popping up just as regularly are tales of the Doctor's early past – Ian McIntyre's *Fathers, Friends, and Other Objects of Hate* being the arduous, pedantic, First Doctor/Gallifrey tale that no anthology seems to be able to avoid. It's a delight, then, to find the idea treated with some subtlety in Daniel Kukwa's *The Breach*, the First Doctor referring to the Time Lords only as 'They'; and again with humour in Mark Michalowski's *In Vino Veritas*, in which the Doctor, tipsy, goes overboard to fill Ian in on his past.

The book hasn't, thankfully, been padded with chapters cut from published novels, but it does contain several pieces that come on like enthusiastic auditions. Kathryn Sullivan's *Of Chocolates and Queens*, for example: like others who try to squash gangster stories, alien invasions or psychological thrillers into a couple of thousand words, Sullivan attempts too much. Similarly crowbarred is Susan Tiller's *All the Time in the World*, tackling Sam Jones' lesbianism. It's debatable whether anything with a 'story so far' summary should even make a short story collection.

Missing Pieces shows favour to bleak, near morose, outpourings. Ian and Barbara are twice the focus – John S Drew's *Time Gained, Time Lost* on their frustration to return to 1960s London, and in Keith Topping's *Disturbance at the Heron House*, where the oft-repeated idea of their subsequent marriage has been turned into

Engrossing

WHY, MR PLATT, WHAT BIG IDEAS YOU HAVE ...

DOCTOR WHO: LOUPS-GAROUX

AUDIO DRAMA BIG FINISH
AUTHOR MARC PLATT
RRP £13.99
ISBN 1 903654 29 7

There are two rules for depicting Rio de Janeiro on TV. One is that the establishing shot must be of the statue of Christ; the other, that the production must be set during the Carnaval. These conventions nodded to, audio drama *Loups-Garoux* adopts another – that any Oriental role in a British production must be taken by Burt *Banzai!* Kwouk ('Will fresh-faced Time Lord get to desert ranch before old grey wolf? Time Lord very clever, but wolf very wily. Place your bets now!').

Author Marc Platt might be pigeonholed as the man who wrote *Doctor Who*'s most challenging teleplay and some of its most demanding original novels, but *Loups-Garoux* is far more accessible; it's tempting to say that Platt has finally found his medium. Many of the characters here are centuries-or-more-old werewolves, descended from a long tradition of folk legend, and therefore speak in symbolic, almost musical prose that is seductive to listen to, but would choke the page or seem unbearably contrived on screen.

Juxtaposition usually makes for interesting *Doctor Who*, and although it's initially disorienting to find werewolves in the South America of the future, this makes for a richer experience than had they been, say, on the Yorkshire moors in 1850. Depth also helps; a trashy werewolf story would have the Loups-Garoux as invaders from space, or the product of a failed lab experiment, and pivot around the notion that upon exposure to a full moon, the victim turns into a wolf, bites a few victims' throats and wakes up feeling like the morning after a leaving do at an abattoir. Platt avoids schlock and cliché by firstly making *who* Senora Ileana and her kith are more interesting than *what* they are – and secondly, by supplying them with a different moral perspective; they wish to survive, not dominate, and regard humans as mere cattle, being far more mentally talented than us. Howling is kept within credible limits, and the only cracking of bones comes at mealtimes.

Pieter Stubbe is an unusual villain, even once you've shaken off the image of actor Nicky Henson looking almost as hirsute while charming Sybil in *Fawlty Towers*. Stubbe's goal is not readily apparent, although sending the severed head of a suitor to Ileana can't be construed as friendly, being sufficient to drive her and her odd household out of Rio. He taunts her, sending audio postcards (a gentle reminder that after deforestation, paper will be scarce as ivory), and even phones. Along the way, he confronts Turlough in Rio, and even drops in for a mouthful of armadillo with young wolf-hunter Rosa in the desert. But what does he actually *want*? For his own kind, we finally discover, to overrun the globe, harvesting it of *homo sapiens*, until there be naught left but the piercing ulutations of he and his vulpine therianthropes (pretentious – *moi*?).

The engrossing storyline progresses in several directions simultaneously – moving from Rio to the desert ranch and back again, via the monorail (surely the 'silver path' which Rosa speaks of), and also back in time, as the extended family of werewolves is documented. An international manifest of characters can lead to an outbreak of silly accents, as in *Winter For the Adept* – but here, the cast are all up to it, especially Eleanor Bron bringing understated authority to Ileana. All the European accents are spot-on, although I'm slightly confused by the origins of Sarah Gale's Rosa, last survivor of her tribe.

Peter Davison's Doctor is entirely true to form, dawdling while sightseeing, his moralistic asides giving way to a frenetic rushing from place to place which eventually leads to a noble self-sacrifice. In keeping with Big Finish's move towards less traditional, more ephemeral Doctor and companion pairings, this is another story to feature only Turlough alongside his Doctor, exploring an equilibrium only glimpsed at the outset of *Planet of Fire*. These two fey ninnies, once nearly drowned by the flood of oestrogen in the Davison TARDIS, are revealed as having a much calmer, more mutual relationship than previously. This Turlough is unselfconscious in his appreciation of the Carnaval sights, and the near-obligatory Fifth Doctor TARDIS bedroom scene very nearly becomes a real man-to-man conversation as Turlough advises the Doctor not to marry Ileana.

The werewolves are interesting for who, not what, they are

I very much hope that Marc Platt can be persuaded to turn in another audio script, as he clearly understands the needs of the listener perfectly. There's only one let-down. At the end of an opening episode which has established all the players and themes, the focus shifts, bizarrely, to the Doctor's method for boarding the train – by hovering the TARDIS in its path and, as it approaches, jumping ten seconds forward in time. Why, for heaven's sake? The TARDIS has been perfectly capable of materialising aboard spacecraft moving at dizzying relative velocities in the past, so why should he try out a stunt more suited to an 18 year-old boy racer in an Essex supermarket car park on a Sunday morning? Such a terrible example to set to young time travellers. DAVE OWEN

Undisciplined

IT'S HARDLY ART, BUT THERE'S A MASTERFUL TWIST TO THIS TALE

DOCTOR WHO: DUST BREEDING

AUDIO DRAMA BIG FINISH
AUTHOR MIKE TUCKER
RRP £13.99
ISBN 1 903654 29 7

By way of contrast to *Loups-Garoux*'s rare pair, *Dust Breeding* offers an unreconstructed and instantly recognisable Doctor and companion team, with the Seventh Doctor and Ace sounding as if they've never been gone. This is not really good news – Ace has not aged well, and is now approximately as annoying, for approximately the same reasons, as the boy in the old McCain's oven chip adverts who used to say "Most excellent!" in such hyperactive fashion.

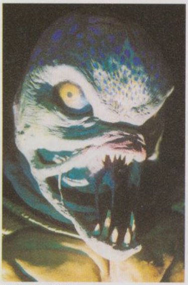
I cheered up as soon as Caroline John appeared as Madame Salvadori – whose Zsa Zsa Gabor accent, thigh-slappingly over the top to begin with, generated uncontrollable roars of laughter from your correspondent whenever it veered away from Eastern Europe and toured around Ireland, Sweden and, particularly, the Welsh valleys. Although Mr Seta says "She really does have the most irritating voice" at the end of Part Two, she is clearly having a great time, and so did I.

Something quite wonderful happens over the first two episodes. As Seta, actor Geoffrey Beevers' voice immediately sounds more familiar than usual, and dialogue confirms that his character is wearing a mask. Could writer Mike Tucker be having fun with his listeners? Is he trying to make us suspect that Beevers is reprising his *Keeper of Traken* role, and that Seta is the Master? After all, there's also a teasing allusion to a crashed Dalek saucer (and an accompanying sound effect, which does sound authentically like a chorus of insane robots) – but he can't be, can he? Sometime during the second episode, I checked the cast list, and realised that 'Mr Seta' was indeed an anagram of 'Master'. But I still thought Big Finish were playing games. I cannot therefore overemphasise the pleasure which followed the Master's unveiling at the end of Part Two. Appropriately enough, this was the first time since Beevers' debut

20 years ago that I had not known of the impending return of an old foe. Exploiting perfectly the fact that, having appeared in countless other post-TV *Doctor Who* projects, Beevers' presence itself triggers no suspicions, this is the best stage-managed surprise in *Doctor Who* ever.

The essential appeal of the Master returns at last. He may be ruthless, inhuman, evil, but he is a gentleman; he has class, even charm. This is crucial to the character's appeal, and has been overlooked in many appearances. His contempt for Madam Salvadori's crass materialism and vulgar social ambition has the listener cheering for the villain, at least some of the time. Not only does he view with distaste the weaknesses of those around him, such as Salvadori and grotesque conceptual artist Damien, but he exploits those very weaknesses to their downfall and his own ends. And finally, to make the Master credible, he should not be starting from a position of power and seeking to extend that. His most believable appearances, as here, are when he has fallen into trouble and must concoct a scheme to climb out of it. If I had Ace calling me "pizza-face" on a regular basis, then changing this would undoubtedly form the core of my personal mission statement.

So, in markedly different ways, Mr and Mrs Geoffrey Beevers bring a great deal of pleasure to *Doctor Who* fans. This is just as well, because the remainder of the production sets *Doctor Who* storytelling back a decade, clinging steadfastly to the precepts of both televised and *New Adventures* Seventh Doctor and Ace periods. Instead of taking one theme and developing it completely as Marc Platt does in *Loups-Garoux*, Mike Tucker appears to panic as soon as interest is waning and add another idea, frequently not even an original one. He revives, for example, his own creation, the Krill, reminding any viewer of the *Alien* films of their similarity to the big screen biologically engineered killing machines (even down to their hatching from eggs), and composer Russell Stone takes the bait, tipping his hat to Jerry Goldsmith's *Alien* score. Benevolent dust, explored further, would make a complete story (as it did in *Blake's 7*), and every telefantasy series ever made has featured at least one episode about an evil entity that can possess individuals or even hide in works of art. One idea nodded to so briefly as to be an unforgivable waste, is the artist Damien's grotesque work, suspending not bisected sheep but humans in a consensual (but unconsenting) sensory deprivation tank. Audio would be the perfect medium to depict the thoughts of the participants, but instead we only hear outsiders talking about it. Crass.



A view to a Krill

Absolute merit is a dangerous territory, but if I were held at gunpoint and forced to express a preference, I'm shocked to realise that *Loups-Garoux* is by far the better story, despite not featuring Caroline John's most entertaining performance to date and the return of the most under-exploited incarnation of the series' greatest villain. And the simple reason is that *Loups-Garoux* is focused and controlled, whereas *Dust Breeding* is so undisciplined as to add nothing to the series whatsoever.

For all its faults, I can't have been the only unrepentant *Doctor Who* fan to have cheered *Dust Breeding* as if my favourite team had equalised just before half-time. However, only in sport can one say that at the end of the day it's the result that matters. Experiencing *Dust Breeding* again will deliver the same kind of seedy pleasure as watching a really bad movie because you know your favourite star gets undressed in it. Or is it just me who does that? DAVE OWEN

something quite unhappy. One story – James Middleditch's *The Memory of Stones* – also chooses to send the Seventh Doctor and Ace to Auschwitz, an idea **DWM** recently placed at No 9 in a satirical Top Ten of fiction 'Dont's'.

The upside of feelbad fiction is that the feelgood feels even better. The book shies away from laugh-out-loud comedy, opting for good-natured nonsense, like the Doctor and K9's win at the casinos in Matt Fitton's *Fear and Logarithms in Las Vegas*, or the totally inconsequential, like Charles Daniels' *Dinner Conversation*, where the Doctor and Romana II make curry. Colin Baker, writing for his own Doctor, however, injects a moment of summer season farce in *The Wings of a Butterfly*, the trivial event of someone's trousers falling down triggering cosmic chaos.

Though well worth a look, overall *Missing Pieces* is a shade more tortured and troubled than it needed to be.

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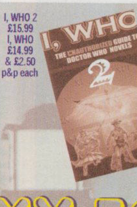
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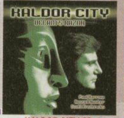
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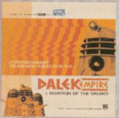
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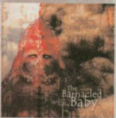
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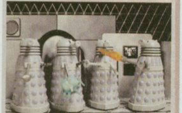

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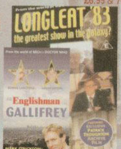
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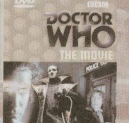
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Prequel launches novellas

Telos Publishing has announced the first title in its forthcoming range of officially sanctioned *Doctor Who* novellas – and 23 November 2001, the show's 38th anniversary, will see publication of Kim Newman's *Time and Relative*.

Featuring the First Doctor and Susan, this groundbreaking story will be the first BBC-approved adventure set *before* the start of the TV series. The book marks the *Doctor Who* debut of award-winning writer and film historian Kim Newman, a regular film reviewer and contributing editor for *Empire* and *Sight and Sound* magazines, whose previous fiction works include *The Night Mayor*, *Life's Lottery* plus three reworkings of Dracula mythology, *Anno Dracula*, *The Bloody Red Baron* and *Dracula Cha Cha Cha*.

Kim Newman

"We're delighted to welcome Kim to the worlds of *Doctor Who*," says David J Howe, general editor of the novellas. "I always wondered what he might make of *Doctor Who*'s concepts and characters and now we get a chance to find out." One of Telos Publishing's stated aims is to harness the talents of general science fiction, fantasy and horror writers. "Writers as accomplished and respected as Kim Newman are always very much in demand," he explains. "Kim is a great fan of telefantasy, and is enthusiastic about the idea of stepping into the *Doctor Who* universe for a while."

Time and Relative will be available in two editions: a standard hardback with grey cloth-effect cover, silver-stamped logo and title; and a numbered, limited edition deluxe hardback with full-colour frontispiece artwork, silver 'cracked ice' effect binding with foil stamping and integrated bookmark. All copies of this deluxe version will come individually signed by the author and artist.

The book is available for pre-order either by credit card through the publishers' website at *www.telos.co.uk* – or, in the UK only, by mail order. Details are available via the website or from Telos Orders, c/o 5a Church Road, Shortlands, Bromley, Kent BR2 0HP.

Terrance: The Return

BBC Books 'Past Doctors' novels for May, June and July 2002 have now been announced. First up is *Warmongers* by *Doctor Who* novelist extraordinaire, Terrance Dicks – a Fifth Doctor and Peri adventure which takes place on an alien planet with a connection to Gallifrey's dark past. June sees publication of former range editor Stephen Cole's *Ten Little Aliens* – which, as its Agatha Christie-alluding title suggests, is a murder mystery set on a floating planetoid and featuring the little-used team of the First Doctor, Ben and Polly. Finally, July sees Mick Lewis, author of the controversially visceral *Rags*, pen a Second Doctor, Jamie and Victoria tale, *Combat Rock*, which promises to plunge the TARDIS team into an uprising on a jungle-strewn colony world.

Meanwhile, it transpires that this November's Eighth Doctor novel, *The Adventuress of Henrietta Street*, introduces a new character, Sabbath – who, range consultant Justin Richards avers, "will cross the Doctor's path again ..."

This October sees publication of a BBC book that should prove of more than passing interest to *Doctor Who* fans. *The Radio Times Guide to Science Fiction* covers more than 1,600 films, 360 television programmes (including, of course, *Doctor Who*) and numerous radio serials and plays. Each entry includes series information, regular cast and guest star details, selected production credits and a specially commissioned review. The guide also promises a 'fantastic selection of illustrations and photographs' from the BBC archive.

More missing stories on the way

BBC Spoken Word has revamped its planned order of 'missing stories' CDs for next year, with *The Faceless Ones* in February, *The Smugglers* (narrated by Anneke Wills) in May, *The Enemy of the World* in August and *The Savages* in November. To tie in with the current release of *Genesis of the Daleks/Exploration Earth*, actress Elisabeth Sladen, aka Sarah Jane Smith, is interviewed on the Spoken Word website at: *www.bbcworldwide.com/spokenword*

Big Head?

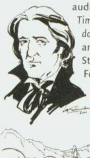
Audio producers Big Finish have reportedly approached *Buffy the Vampire Slayer*/Gold Blend ad star Anthony Stewart Head to play the lead villain in the linked 'Excelis' trilogy due for release in February, April and June 2002. These three dramas will now be known as *Excelis Dawns*, *Excelis Rises* and *Excelis Decays* (not 'Excelsis', as previously reported).

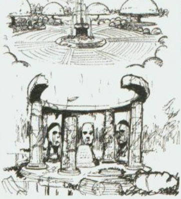
Longleat Sunday

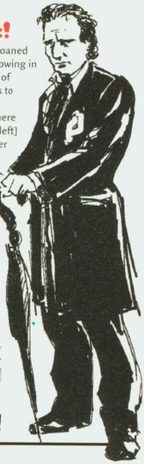
Another *Doctor Who*-themed 'family day' at Longleat House, Wiltshire will be taking place this year on Sunday 5 August. Colin Baker, Anneke Wills and Frazer Hines will be in attendance between 10.00 and 4.30, and the event is free to those who've purchased entry tickets to the grounds. The day will also celebrate 25 years of the *Doctor Who* Appreciation Society. Visitors will also have the chance to look over the longstanding *Doctor Who* Exhibition, which has been freshly refurbished.

Lee Sullivan comes to Time!

Popular **DWM** artist Lee Sullivan has loaned his talents to a visual presentation showing in tandem with the BBC Online webcast of audio pilot *Death Comes to Time* at *www.bbc.co.uk/doctorwho*. Pictured here are Lee's roughs of [left] Stephen Fry's Minister For Chance and [right] the Seventh Doctor.







Outside the Spaceship

compiled by Dominic May

Tom meets Tom *Alter Ego*, an one-off ITV special in which impressionist Jon Culshaw (from Radio 4's *Dead Ringers*) played Tom Baker interviewing the real **Tom Baker** in a pub, was shown on 1 July. Baker says: "My wife and a number of other people think Jon Culshaw's impression is wonderful. I don't hear it like they do. Do I really sound so odd?" A Tom retrospective will be held at the National Film Theatre on London's South Bank this autumn, culminating with an on-stage appearance on 29 September, when he will be interviewed by **Mark Gatiss**. Due to be shown in the preceding weeks are *Doctor Who: The Talons of Weng-Chiang*, *The Hound of the Baskervilles* and various clips including *Blackadder II: Potato* and his notorious appearance on *Have I Got News For You*. Note: the NFT box office will not be taking ticket enquiries until Monday 13 August.

Peter fancies Sylv! The 19 June edition of Channel 4's puerile betting show *Banzai!* saw **Peter Davison** being quizzed as to which of three Doctors he would choose to have sex with if Daleks invaded Earth and insisted; he plumped for **Sylvester McCoy** (a distinctly Satanic **Peter Purves** has also featured in the show, speaking rude messages backwards). Davison is currently filming *The Last Detective*, the two-hour pilot for ITV's *Dangerous Davies*, and will appear in a third series of *At Home With the Braithwaites*.

Work in progress This year's Edinburgh Festival sees **Sylvester McCoy** as psychiatric doctor Mallinson in *The Dead Move Fast*, an 'Ealing comedy meets murder mystery thriller' playing at the Gilded Ballroom Main Theatre between 3 and 27 August. **Paul McGann** plays as Ingram opposite Caroline Quentin in *Blood Strangers*, a two-part Granada thriller to be shown on ITV early next year; in the forthcoming BBC1 drama *Sweet Revenge*, McGann plays Professor Patrick Vine, a university lecturer who moonlights as the mastermind of a 'revenge school'. **Frazer Hines** is voicing all the characters in a new 65-part children's series *Tiny Planets*, starring 'Bing & Bong'.

Douglas Adams doc BBC2 will screen an *Omnibus Special* on the late **Douglas Adams** on 4 August; this ties in with a rerun of *The Hitchhiker's Guide to the Galaxy* commencing 30 July. A DVD release of the series follows on 19 November.

Obituaries BBC Radiophonic Workshop pioneer **Delia Derbyshire**, who first realised the spooky electronic arrangement of Ron Grainer's *Doctor Who* theme back in 1963, passed away on 3 July. *Carry On* ... legend **Joan Sims** [pictured], who played Katryca in *The Trial of a Time Lord* Parts One to Four, died on 28 June aged 71.

It's the end, but ...

by **The Watcher**

This morning's post brought the script for a play I'm shortly to begin rehearsing in glamorous Macclesfield. Nestling among the accompanying paperwork, alongside the dreaded 'measurements form' (a variety of mental torture which forces actors to own up to the latest horrific expansion of their once-youthful waistlines), I find a tourist information leaflet recommending the delights of the Cheshire countryside.

My eye is drawn to Lyme Park, a stately home on the edge of the Peak District which, the brochure proudly announces, is "famous for its appearance as Pemberley in the BBC series *Pride and Prejudice*". Now, this is interesting: maybe I just haven't been paying sufficient attention, but it seems to me that this business of selling tourist attractions on the basis of their use as film and TV locations is a comparatively new development (well, in Britain at any rate – for decades, Salzburg has been renowned more for its phenomenally popular *Sound of Music* tours than for being Mozart's birthplace). In fact, it's something that was brought home to me recently when, for the second time in my life, I visited Wookey Hole caves in Somerset.

My first visit was way back in the long, hot summer of 1976, a mere 18 months after Tom Baker and company had filmed *Revenge of the Cybermen* there. I was but a lad, and at the time neither my parents nor I had the slightest idea we were setting foot on the planet Voga. The tour guide certainly didn't bother to mention it, and I only learned of the Hole's *Doctor Who* connection several years later. But fast forward another 25 years, and blow me down if the guide isn't now delivering an alarmingly close paraphrase of my favourite *League of Gentlemen* sketch: "If you think this particular cave looks familiar," he informed us grimly, "it'll be because this is where Doctor 'Oo fought the Cybermen back in 1974!" My fellow cavegoers seemed less than enthralled by this nugget, but I can't help wondering if it reveals something about modern tourism that whilst Wookey Hole's recent appearance in a top-rated BBC show went unmentioned in 1976, its contribution to a half-remembered cult TV series is considered worthy of mention a quarter of a century later. I'm not convinced there are any helpful conclusions to be drawn from this, but I found it amusing anyway.

> **I blush to confess that I've even shouted 'Bye-bye Duggan!' at the Eiffel Tower**

Some locations have become inextricably entwined with the TV shows that were made there. The Italianate folly at Portmeirion will forever be associated with *The Prisoner*, as will Castle Howard with *Brideshead Revisited*. You can even go on an *Inspector Morse* tour of Oxford nowadays. If *Doctor Who* can claim its own such Mecca, then it's surely the Wiltshire village of Aldbourne, which can scarcely have known what it was letting itself in for when it played host to the 1971 story *The Dæmons*. So absolute has been the fans' embrace of Aldbourne that its 30 year-old connection with *Doctor Who* now seems to be woven into the very fabric of the village's identity. A copy of the 'Cloven Hoof' pub sign still hangs in the Blue Boar Inn. Less wonderfully, the visitors' book in the church is peppered with the *bons mots* of countless *Doctor Who* pilgrims ('What a Masterly church!', 'Nice to see they've rebuilt it after the explosion!' – it really is jolly rib-tickling).

The Aldbourne trip has become a rite of passage for the *Doctor Who* location explorer – a breed to which, I may as well confess, I most definitely belong. Oh yes, I've retraced Styggron's lurching steps to the war memorial in East Hagbourne. I've defied the elements at Sea Devil-infested forts in the Solent and Sontaran encampments on Dartmoor. I've picnicked on sausage sandwiches at the Rollright Stones, and I've cycled the Pigbin Josh heritage trail at Dungeness. I blush to confess that I've even shouted "Bye-bye Duggan!" at the Eiffel Tower.

It's only when *Doctor Who* starts visiting you, rather than vice versa, that things begin to feel out of control. In 1983 I was, rather like Turlough, a pupil at one of England's minor public schools. Unlike Turlough, I chose not to react to this state of affairs by crashing a vintage car and entering into a diabolical compact with the first demonic superbeing who happened along, but something almost as unlikely came to pass when the guest of honour at our annual prize-giving turned out to be none other than Owen Chadwick, KBE, MA (Cantab), FBA, OM, Professorial Fellow of Selwyn College, Cambridge. I'd been awarded the drama prize for a callow and doubtless not terribly good performance as Angelo in the school production of *Measure for Measure*, and so I'm now able to boast the rarefied honour of having received a school prize from the eminent historian name-dropped in the punting scene from *Shada*, which at the time of the prize-giving had only just been aired in *The Five Doctors*. Frankly, that's the sort of thing that can perplex a growing mind.

And there's no escape. More recently, I was enjoying a thoroughly lovely summer's walking holiday with some friends in the Yorkshire dales. We'd decided to explore a remote spot by the name of How Stean Gorge, several miles from anywhere up a winding road north of Pateley Bridge. It was a gorgeous day, and, reaching a particularly spectacular fern-infested stretch of the plunging ravine, we paused to read an unobtrusive little information placard positioned on a tree-stump. We assumed it was going to tell us something uplifting about wild flowers or badgers or owls. Instead it read: "Outer Space Drama came to How Stean Gorge in 1979, when the BBC series *Blake's 7* was filmed here. Below where you are standing, Vila (Michael Keating) was rescued from the Hi-Techs by the Chenga tribesmen." D'oh!

The Final Test

Confident? People who talk about infallibility are usually on very shaky ground. As usual, no prizes – just intense personal satisfaction.

What connects:

1. IM Foreman, Professor Stahlman and M3 Variant?
2. Styles [pictured], the Dalek Controller, Davros – plus a Comic Relief Doctor and Master?
3. A sub-lieutenant, a security officer and a doomed sergeant?
4. A Dalek, an Ambassador, a colony and a beacon?
5. Morrison, Crabshawe and Dingle?
6. A kidnapped mariner and Omega; a betrayed captain and Borusa; plus a surgical assistant and Wainwright?

Answers from last issue

1. They all read novels by HG Wells in their spaceships/TARDISes
2. All called Harry (*Remembrance of the Daleks; The Dæmons; Inferno*)
3. Sonic Lance (*The Monster of Peladon*); Sonic Cone (*Delta and the Bannermen*); Sonic Screwdriver (*The Visitation*)
4. Inter Minor; Androzani Minor; Zeta Minor
5. They're the only *Doctor Who* regulars to have been the subject of *This Is Your Life*
6. Each is the title of a classic German Expressionist horror film: *The Cabinet of Dr Caligari* (the Doctor's alias in *The Gunfighters*); *Nosferatu* (*Dragonfire*); [Gilbert] *M* (*The Happiness Patrol*)

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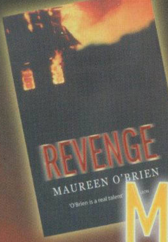

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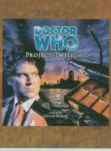

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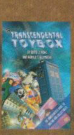

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